

Junior High School
CURRICULUM GUIDE

Drama

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DRAMA PHILOSOPHY

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically, and socially — by giving form and meaning to experience through acting out. It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals.

The dramatic growth parallels the natural development of the student. This growth is fostered in an atmosphere which is non-competitive, cooperative, supportive, joyful yet challenging.

The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, acting out that situation, communicating within that situation and reflecting on the consequences. It is this reflection which provides the knowledge for self-development.

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic, and patron. Here the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

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JUNIOR HIGH DRAMA
GOALS AND OBJECTIVES

GOAL 1: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Through drama DISCIPLINES, forms, components and activities, the student should:

- develop a positive self-image.
- develop self-discipline.
- develop self-confidence.
- strengthen powers of concentration.
- explore and develop physical and vocal capabilities.
- extend the ability to think imaginatively and creatively.
- extend the ability to explore, control and express emotions.
- extend development of sensory awareness.
- extend the ability to explore meaning through abstract concepts.
- develop the willingness to make a decision, act upon it and accept the results.
- develop a sense of responsibility and commitment.
- develop the ability to initiate, organize and present a project within a given set of guidelines.

PERSONAL
GROWTH

- develop the ability to interact effectively and constructively in a group process.
- extend the ability to understand, accept and respect others - their rights, ideas, abilities and differences.
- develop the ability to offer and accept constructive criticism.

INTERPERSONAL
GROWTH

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GOAL II: To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

The student should:

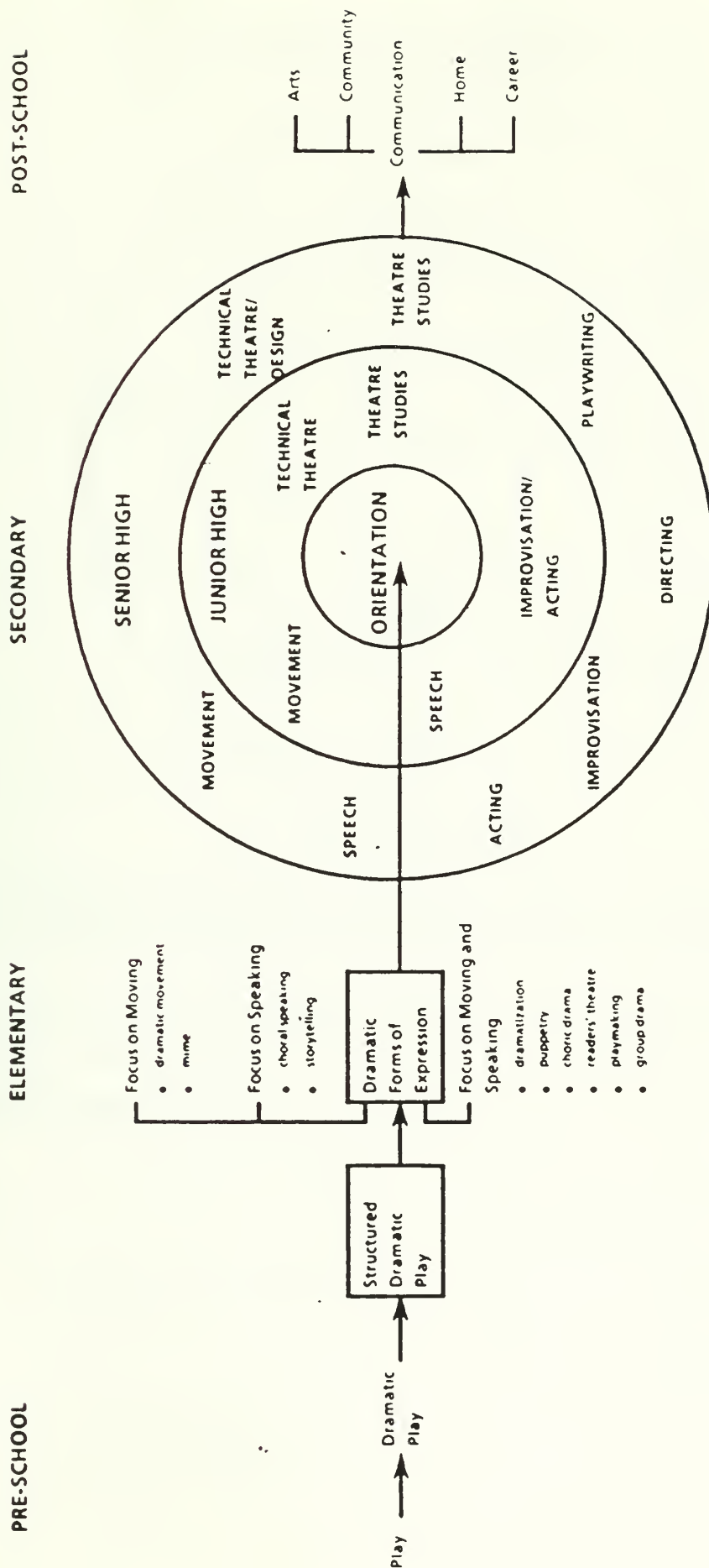
- develop the body and voice as tools of communication.
- develop the ability to give form or expression to feelings, ideas and images.
- develop belief in, identification with, and commitment to a role.
- explore specific techniques demanded by various dramatic forms.
- become familiar with dramatic terminology and script format.
- become familiar with disciplines which enhance dramatic process.
- gain awareness of how the integration of disciplines enriches dramatic communication.

GOAL III: To develop an appreciation for drama and theatre as a process and art form.

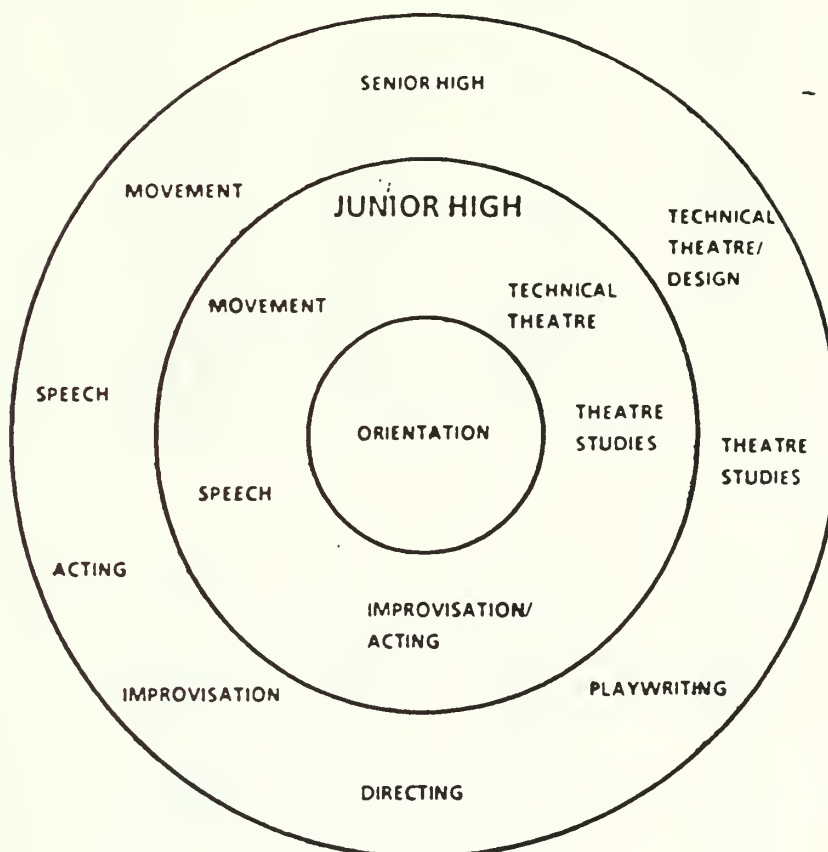
The student should:

- develop awareness of various conventions of theatre.
- develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- develop the ability to analyze and assess the process and the art.
- develop recognition of and respect for excellence in drama and theatre.

CONTINUUM OF GROWTH IN DRAMA



SECONDARY DRAMA PROGRAM



JUNIOR HIGH PROGRAM

ORIENTATION is the foundation of the Junior High Program. It involves diagnosis of students, setting controls and routines, climate building and laying the groundwork for study in the five disciplines which will be addressed at the junior high level: "DISCIPLINES Which Communicate" – MOVEMENT, SPEECH, and IMPROVISATION/ACTING, and "DISCIPLINES Which Enhance" – TECHNICAL THEATRE and THEATRE STUDIES

Within the DISCIPLINES Which Communicate "form" refers to a mode of exploration which can end in presentation; "component" refers to a possible area of study within the "DISCIPLINES Which Enhance". Exploration of as wide a variety of forms and components as possible is desirable. This variety allows the teacher and student to begin work in areas of comfort and expertise; at the same time it challenges the teacher and student to investigate less familiar areas for program enhancement. Listings are not meant to be inclusive or prescriptive.

Disciplines may either be integrated as appropriate or treated as separate units of study. Focus may vary according to the teacher's expertise, students' needs, individual school's philosophy, and the limitations of its facilities and budget.

DISCIPLINES Which Communicate	Possible Forms
MOVEMENT	tableau, creative movement, mime, dance drama, improvised dance, choreographed dance, stage fighting, clowning, mask
SPEECH	storytelling, oral interpretation, choral speech, radio plays
IMPROVISATION/ACTING	creative drama, planned improvisation, spontaneous improvisation, theatre sports, group drama, puppetry, choric drama, readers' theatre, story theatre, scripted work, monologues, audition pieces, collective, musical theatre, film/video

DISCIPLINES Which Enhance Communication	Possible Components
THEATRE STUDIES	performance analysis, theatre history, the script
TECHNICAL THEATRE	lighting, sound, make-up, costume, set, properties, puppetry, mask, visual media, management (stage/house/business)

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO DRAMA

Early Adolescence (Junior High Students)
Approx. Grades 6-9

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLE ACTIVITIES
<u>A. In terms of PHYSICAL GROWTH:</u>		
1. <u>Growth Spurt:</u> In early adolescence, students experience rapid and uneven physical growth. This can affect their sense of balance.	- Provides a variety of physical activities in order that all students can participate and experience success.	- physical warmups, exercises and games in small groups. - group mime situations. - group movement activities.
2. <u>Puberty:</u> The development of secondary sexual characteristics can greatly affect students' social/emotional development.	- Provides drama experiences through which group sensitivity and trust may be developed.	- exploration of emotions through movement/mime exercises. - trust exercises in group situations.
3. <u>Strength & Endurance:</u> Students' strength levels vary greatly in adolescence due to individual difference and varied timing of puberty.	- Is sensitive to individual differences and selects drama activities which encourage group cooperation.	- tableaux. - cooperation games and exercises in small groups.
4. <u>Skeletal Growth:</u> Students' growth areas are immature and stress fractures can be caused by relatively stronger muscles pulling on weaker cartilage attached to bones.	- Always approaches movement classes with exercises which warm up the body.	- stretching, relaxation exercises. - movement and mime activities to selected music.

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CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLE ACTIVITIES
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B. In their COGNITIVE GROWTH, students use mainly:

Concrete Operational Thinking

1. Representation:

Students have already learned to internalize actions in various ways such as symbolic play and mental imagery.

- provides activities which permit the student to give form to ideas and feelings.

- creative movement in groups in response to sounds and selected mood music.
- sensory recall exercises.
- role playing.

2. Reasoning:

Is done in terms of relating one thing to another (a linking type of relation). That thing may be an object, class, relation or number.

- encourages students to draw upon real and imagined experiences.

- group improvisation in response to suggested character, place and situation.

3. Operations used:

Students can reason using mental acts such as classifying, or ordering (seriating). They know natural numbers, measurement of lines and surfaces and can use perspectives (or projective relations). Generally types of cause and effect, such as movement transmitted through a middle object, are understood.

- provides opportunities for the students to seek solutions to tangible problems and to discuss the outcomes.

- individuals design a possible setting for a scene from a story or play.
- story building.

CHARACTERISTICS
(THE CHILD)

IMPLICATIONS FOR DRAMA
(THE TEACHER)

EXAMPLE ACTIVITIES

4. Logical rules:

Students understand how to reverse an operation through negating it (A- not A) and through reversing it (A=B, so B=A. They know the principles of identity and of compensation.

- provides activities which encourage logical sequencing.

- students explore alternative endings to a given situation (what if?).

5. Time Frame:

Students are oriented to the present.

- plans drama experiences which focus on the present.

- teacher and students develop a collective based on a local newspaper article.

6. Awareness:

Students understand systems through using them and through engaging in processes, rather than by reflecting on or analyzing them.

- plans projects which involve students in "hands-on" drama experiences.

- in groups, students develop overhead projections which create a backdrop for choral speech.

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLE ACTIVITIES
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C. In terms of AFFECTIVE GROWTH, early adolescence is a turbulent time.

1. Self-identity:

Students become self-analytical and self-critical. They begin to seek to establish their mature self-identity. One common way of doing this is through comparison with their peers.

2. Emotionality:

Extremes of emotion. They may first respond emotionally to experiences.

3. Social Interactions:

Students have strong needs for affiliation (belonging) and for esteem.

4. Moral Development:

Students exhibit a variety of different stages of moral reasoning at these age levels.

- seeks to create a positive and supportive learning environment where students may share reflections on work done.

- provides safe venues for the exploration of a wide variety of human emotions.

- plans drama experiences, which build group trust and solidarity.

- provides structured learning experiences which involve group problem-solving and promote discussion.

- self-evaluation of characterization in a polished improvisation.
- peer discussions, evaluations of mime/movement pieces.

- emotion transition scenes (happy to angry).

- group or team drama games which develop sensitivity to, and trust of, others.

- group drama based on a shared concern.

CHARACTERISTICS
(THE CHILD)

IMPLICATIONS FOR DRAMA
(THE TEACHER)

EXAMPLE ACTIVITIES

A. In terms of PHYSICAL GROWTH:

1. Development of strength, endurance and coordination, though skeletal growth may be incomplete. Refinement of athletic abilities.

- provides activities which challenge students' physical strength, endurance and coordination while being sensitive to individuals' differences.

- students develop mime scenarios and prepare polished mime scenes.
- students choreograph group movement pieces.

B. In terms of COGNITIVE GROWTH:

Most students will still operate on the basis of concrete operations. To develop formal operations, the teacher:

1. Representation:

Students become able to represent or see things in terms of possibilities or hypotheses.

- encourages all students to contribute ideas using "brainstorming" techniques so that varied solutions to problems become apparent.

- students develop collectives.

2. Reasoning:

Students develop their ability in terms of verbally stated hypotheses and propositional logic.

- provides opportunities for students to articulate and debate ideas.

- students, individually, write a character analysis and compare and defend choices made.

3. Operations used:

Students learn to use combinational analysis and permutation systems.

- provides experiences and activities which promote thoughtful decision-making.

- planned improvisations.
- working in small groups, students choose a scene from a selected script and perform.

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLE ACTIVITIES
4. <u>Logical rules:</u> Students become able to coordinate multiple sources of information or logical rules.	- provides activities which encourage the development of organizational skills.	- students research documents, journals, articles, to build background for planning a collective.
5. <u>Time Frame:</u> When students become able to hypothesize and deduce from their hypothesis, they are more able to go into the past or the future.	- challenges students to develop the self-discipline necessary to realize tasks within given parameters.	- students prepare a detailed rehearsal schedule.
6. <u>Awareness:</u> Students begin to develop the ability to examine, analyze and reflect upon systems.	- provides increasing opportunities for analysis and reflection upon work of self and others.	- students write a critique of play or movie they have viewed.
<hr/>		
C. In terms of <u>AFFECTIVE GROWTH:</u>		
1. <u>Self-identity:</u> Students seek to establish personal, ethnic and career identities. Their sense of self is more realistic, incorporating positive elements and those needing improvement. Students develop independence and autonomy.	- plans occasions where strengths and differences can be shared and celebrated.	- students research topics, issues, legends, reflecting cultural origins, to enrich dramatizations. - students develop personal warmup routines.

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLE ACTIVITIES
<p>2. <u>Emotionality:</u> Students begin to gain more equilibrium and balance in their emotions, and more control over them. Students attempt to exercise more independence.</p>	<ul style="list-style-type: none"> - creates many and varied opportunities for students to experience leadership roles. 	<ul style="list-style-type: none"> - senior students plan an orientation class or presentation for incoming grade 10's.
<p>3. <u>Social Interaction:</u> While peer relations remain strong, students develop particular friendships and become more sensitive to the needs of others. Interactions with the other sex become significant.</p>	<ul style="list-style-type: none"> - plans to have students work within varied and mixed groupings. 	<ul style="list-style-type: none"> - students, working in groups, plan and prepare a collage of scenes for a Lunchbox presentation to welcome new students.
<p>4. <u>Moral Development:</u> Students continue to exhibit a variety of moral stages reaching to formulation of their own moral principles to guide behaviour, perhaps including recognition of the idea of a social contract.</p>	<ul style="list-style-type: none"> - plans exercises and activities which create opportunities for students to examine alternative behaviours. 	<ul style="list-style-type: none"> - students, in small groups, analyse selected scripts to determine the motivation for characters' actions.

DRAMA and the SPECIAL STUDENT

Drama can enrich and assist in the development of all special needs, students be they gifted or sensory, physically, intellectually, emotionally, socially or environmentally handicapped.

Because the drama curriculum involves numerous disciplines, forms, components, activities, individual and group project possibilities, the varied interests, capabilities and limitations of special students may be accommodated.

The curriculum allows for and encourages flexibility and variety in approach, time and content sequence, thereby enabling teachers to adapt activities to fit the requirements of their regular and special students.

The integration of the special student into the mainstream fosters an understanding and acceptance of the differences of others.

The program objectives concerning the development of confidence and positive, realistic self-images are extremely important for these students, as is their need to communicate and express themselves. Drama, which addresses the cognitive, affective and psychomotor domains, can provide successful experiences which aid in the development of the student.

Teachers with special students must constantly adjust their plans, activities and expectations. They must provide realistic and rewarding challenges for all their students.

Although the benefits of drama for the special student are many, teachers are cautioned against the untrained use of drama as therapy. With appropriate adaptation, the special needs student can enjoy success and growth through drama.

References:

Jennings, Sue. Remedial Drama, Toronto: Sir Isaac Pitman (Canada) Ltd., 1973.

Petrie, Jan. Drama and Handicapped Children, Drama Centre, Reaside School, Rea Street South, Birmingham B5 6Lb.

Shaw, Ann M., Wendy Perks, and C. J. Stevens, eds. Perspectives: A Handbook in Drama and Theatre. Drama and Theatre By, With and For the Handicapped Individual (American Theatre Association) 1000 Vermont Avenue N.W., Washington, D.C. 20005, 1981.

PLANNING THE DRAMA PROGRAM

CONSIDERATIONS FOR PROGRAM PLANNING

1. Philosophy

The design of the program should reflect the provincial philosophy statement for drama, the philosophy of the school system and the philosophy of your school.

It is important when designing the program to be very clear which of the school's expectations will influence the structuring of the curricular program and which will be addressed by the extra-curricular program.

Frequently, the philosophy of the school concerning drama is defined in terms of the school's expectations, culture and traditions.

- a. Some might expect drama to profile the school within the community, to act as an integrator with other subject areas, and/or to act as a supplier of entertainment and services for certain school activities.
- b. Consider the number of students taught.
- c. Consider the number and type of performances - full-length plays, lunch-box theatre, feeder school tours, festival involvement, integration with other school activities, assemblies and rallies.

2. Students

Within the parameters of the curriculum, the students' cultures, backgrounds, interests, experience and expectations must be considered. Decisions concerning the degree of integration among disciplines, the selection of forms/components to be explored, the structuring of specific projects and methods of evaluation should reflect the nature of the students being taught.

3. Teacher

Because drama involves many specialized areas, the teacher's expertise and interests will strongly influence the program's direction and focus. However, an expectation of this curriculum is that teachers will need to set a goal to gain expertise in areas where they lack knowledge.

4. Timetable

Junior High Drama is categorized as a complementary course. The required component of all complementary courses is 70% and the elective component is 30%. The recommended minimum for each complementary course is 75 hours.

5. Staff/Community

The opportunity for integration of drama with other school programs should be considered.

By identifying the interests and expertise of school staff, students and members of the community, opportunities for team-teaching and use of resource people may be realized.

6. Facilities

Because the curriculum demands a wide variety of written, movement, technical and performance activities, the design of the available facilities is crucial. While the curriculum and the students are best served by a specialized facility, requirements of this curriculum demand, minimally, a large open space.

If the facility was not designed for the teaching of drama, to what extent can it be adapted? Consideration of size and flexibility of space, performance configurations, and accessibility of storage will greatly influence the design of the program.

If the facility is shared, the type of class(es) and percentage of time involved will influence the structure of the program. The sharing of facilities demands reasonable planning and cooperation.

These concerns relate equally to the extra-curricular program.

7. Equipment

Requirements of this curriculum demand no specialized equipment. Consideration should be given to utilizing community resources and facilities. Further consideration should be given to long-range planning for obtaining, maintaining and upgrading equipment.

8. Budget

The extent of the budgets will greatly affect the design and development of the program. Teachers should acquaint themselves with the types and nature of budgets available within their schools. Frequently, the following budgets, or versions of them, may be accessed:

- a. supplies
- b. equipment
- c. resource (i.e., books, software, media materials)
- d. extra-curricular budgets.

9. Extra-Curricular

When designing the extra-curricular program, consider the extra-curricular philosophy of the school, curricular program, time, resources/resource people, budget, facilities, equipment, and involvement with other school activities or community groups.

APPROACH

1. Integrated and Unit

This curriculum is set up to accommodate a variety of teaching approaches. These disciplines can be taught as separate units of study or integrated, using any appropriate disciplines, components, forms and/or activities, as illustrated on the left column of discipline skills. It is intended that these disciplines be integrated into the whole program, and not treated as isolated units of study.






2. Levels

The beginning, intermediate and advanced levels correspond to the first, second and third years of the program, typically grades seven, eight and nine. If your school does not offer drama at all three grade levels, adjustments to the program content will have to be made.

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JUNIOR HIGH DRAMA **STATEMENT OF CONTENT**

Because junior high drama courses do not demand prerequisites and, in some schools, drama is not available to all grades, it is difficult to set required content. The following chart illustrates a POSSIBLE approach to program content. The levels—beginning, intermediate and advanced, correspond to the first, second and third years of the program... typically grades seven, eight and nine. All ORIENTATION skills must be taught, or reviewed, at all three levels. TECHNICAL THEATRE requires that one component be taught at any one level.

	Beginning Level	Intermediate Level	Advanced Level
ORIENTATION	All Skills	All Skills	All Skills 
SPEECH	Skills #1-#8	Skills #9-#14	Skills #15-#18 
MOVEMENT	Skills #1-#19	Skills #20-#25	Skills #26-#28 
IMPROVISATION/ ACTING	Skills #1-#12	Skills #13-#25	Skills #26-#33 
THEATRE STUDIES	Skills #1-#3	Skills #4-#6	Skills #7-#12 
TECHNICAL THEATRE	All skills, through one component, of any one level		

INTRODUCING THE ELECTIVE COMPONENT

In June, 1985, the Government of Alberta released a policy statement entitled "Secondary Education in Alberta." This document outlines the principles and framework for the review of current courses and development of future programs for secondary schools in Alberta.

Principle #7 from the policy states "Secondary education programs must recognize and must be adapted to meet the wide range of needs and abilities of students." This principle of program adaptation at the junior high level is reflected in the "Framework for Secondary Education Programs" by the following:

Each course will have an elective component. The elective component, consistent with the content and objectives of the required component, provides opportunities to adapt or enhance instruction to meet the diverse needs and abilities of students. Based on demonstrated student needs and interests, as well as local community needs, the elective component provides enrichment and remediation.

UNDERSTANDING THE ELECTIVE COMPONENT

Definitions

Elective:	Mandatory; adaptive, allowing for change and adjustments to make more suitable.
Enrichment:	Instruction can be enhanced through enrichment activities which allow opportunities for higher-level thinking processes; for definition and exploration of issues; and for more complex and demanding assignments.
Remediation:	Teachers may adapt instruction by providing additional assistance, reinforcement and remediation to those students having difficulty with required content.

Guidelines

The elective component:

1. Is mandatory.
2. encourages teacher flexibility in adapting content, teaching strategies, instructional time, evaluation activities and learning resources.
3. provides for enrichment and for additional assistance to those students having difficulty with the required material.
4. provides opportunities for innovation and experimentation.
5. allows specific individual and/or group needs to be met.
6. Is not intended to provide acceleration or advanced placement, and therefore avoids unnecessary and substantial overlap with other courses or with courses at a higher level.

MEETING THE ELECTIVE COMPONENT

This curriculum has been developed to encompass the flexibility required by the Elective Component. Only the skills are required at the various levels and the appropriate selection of forms, components and activities should be made, keeping individual needs and interests of students in mind.

One might consider expanding the Elective Component through:

- (a) the study of additional forms and components;
- (b) the study of non-required skills in the disciplines; and
- (c) possible activities -

self-initiated projects, self-directed studies, research, peer teaching, exploration of themes, establishment of specialist crews, integrations with other school programs, guest artists/experts, student mentors, attending performances, critiquing outside performances, films/videos, extra-curricular workshops, festivals, skill extensions, career awareness, touring, assisting the community.

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JUNIOR HIGH
DEFINITIONS/DESCRIPTIONS OF DISCIPLINES, FORMS and COMPONENTS

DISCIPLINES WHICH COMMUNICATE	FORM	DEFINITION/DESCRIPTION
MOVEMENT		NON-VERBAL PHYSICALIZATION. THE DEVELOPMENT OF A RESPONSIVE AND EXPRESSIVE BODY IS ENHANCED WHEN THE MOVEMENT ELEMENTS OF ENERGY, FOCUS AND CONTROL WORK TOGETHER.
	tableau	Individual, pair or group stationary pose or picture which communicates an idea, an emotion or tells a story.
	creative movement	Physicalization which explores and expresses responses to stimuli, e.g., idea, sound, color, feeling.
	mime	A generally silent art form which uses the body as the instrument of communication.
	dance drama	A story told through dance.
	improvised dance	Unplanned movement utilizing dance steps.
	choreographed dance	A planned sequence of dance steps and movement patterns.
	stage fighting	A sequence of choreographed actions and reactions which create the illusion of a fight.
	clowning	Study of routines, techniques, characterization, costume, makeup and function of clowns.
	mask	Use of a means, often a covering, to modify physical and emotional facial qualities.
SPEECH		THE EXPLORATION OF TALKING AND SPEAKING TO MEET THE DEMANDS OF VERBAL COMMUNICATION. IT EXAMINES INTERPRETATION, THE MECHANISMS OF CONTROL OF VOCAL DELIVERY, AND ACKNOWLEDGES THE IMPORTANCE OF LISTENING CRITICALLY.
	storytelling	The relating of a narrative using expressive characterization and vocal variety.
	oral Interpretation	A prepared oral reading of literature in which the reader uses voice and body to communicate an interpretation.
	choral speech	The art of group interpretation and communication of a piece of literature.
	radio play	A non-visual form which communicates a story through voice, sound effects and music.
IMPROVISATION/ACTING		THE "ACTING OUT" OF AN IDEA OR SITUATION THROUGH SPONTANEOUS IMPROVISATIONS, PLANNED IMPROVISATIONS AND TEXT.
	creative drama	Focuses on the development of the whole person through activities designed to develop concentration, the senses, imagination, physical self, speech, emotion, and intellect.

DISCIPLINES

WHICH

COMMUNICATE

FORM

DEFINITION/DESCRIPTION

planned improvisation	Involves planned, rehearsed or polished action and/or dialogue.
spontaneous improvisation	Involves unplanned action and/or dialogue.
theatre sports	Structured, competitive improvisation developed by director, teacher and playwright Keith Johnstone, which is often used for actor training.
group drama	A group investigation of an issue, topic or theme through the cooperative building of a drama using role; role drama. The emphasis is on understanding and process rather than presentation.
puppetry	An art in which an inanimate object is given the appearance of life through manipulation.
choric drama	A form of expression which uses skills such as enactment, coordinated group movement and mime together with theatrical elements such as scenery, costuming, properties, light and sound in order to enhance the choral speaking of a piece of literature.
readers' theatre	A type of oral interpretation in which a group of readers performs works of literature using voice and gesture. Generally performed with script in hand and minimal use of blocking and technical aids.
story theatre	The dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization. Actors speak their narration and dialogue.
scripted work	Involves acting from a scripted source.
monologue	A dramatic interpretation of an original or scripted piece presented by one person.
audition piece	A dramatic selection which is prepared to demonstrate one's acting range and/or ability.
collective	Involves development of a presentation which is originated, shaped and structured through group process.
musical theatre	Involves dance, song, spoken dialogue, and spectacle.
film/video	Forms of media which communicate through the use of acting, music, graphics, technology, etc.

DISCIPLINES WHICH ENHANCE COMMUNICATION	COMPONENT	DEFINITION/DESCRIPTION
THEATRE STUDIES		THE INTRODUCTORY EXPLORATION OF SELECTED ELEMENTS OF DRAMA AND THEATRE WHICH FOSTER AN APPRECIATION OF THEATRE AS AN HISTORICAL AND CULTURAL ART FORM.
	performance analysis	The analysis, assessment, or critique of the work of self and others.
	theatre history	An awareness of theatre as an historical and cultural art form, which reflects the society of its time.
	the script	Familiarization with the play script.
TECHNICAL THEATRE		THE APPROPRIATE SELECTION, CONSTRUCTION AND MANIPULATION OF THOSE STAGING VARIABLES WHICH VISUALLY AND AURALLY SUPPORT THE PERFORMER AND THE NEEDS OF THE PRODUCTION.
	lighting	Use of equipment to provide visibility, establish emphasis, create mood and define time and place.
	sound	The creation and control of the auditory aspect of dramatic communication involving voice amplification, sound effects and music.
	makeup	The changing in appearance of a performer's face (or other exposed body surfaces) through use of cosmetics, hair pieces or prosthetics. Makeup is applied to emphasize character, to compensate for the exaggerating effect of stage lighting and distance and for special effects.
	costume	The stage apparel worn by performers often selected in terms of authenticity, character emphasis and staging conventions.
	set	The appropriate arrangement of scenery and properties to appropriately represent time and place, enhance theme and mood and suggest character.
	properties	Any movable objects used on stage except scenery and costumes. Selection takes into account authenticity, practicality and safety.
	puppetry	An art in which an inanimate object is given the appearance of life through manipulation.
	mask	Use of a means, often a covering, to modify physical and emotional qualities.
	visual media	The presentation of a dramatic form through the use of visual technology; the use of this technology to enhance performance.
	management	The organization of resources, including personnel, in the preparation and operation of a performance.
		Stage Management - The organization and operation of the performers and crews during pre-production, production and post production.
		House Management - The organization and operation of the front of house during the running of a show.
		Business Management - The organization and operation of the financial and promotional aspects of a production.

ORIENTATION

1. Definition

ORIENTATION is the introduction of basic attitudes and skills in drama which should be addressed before commencing more in-depth work in the five disciplines covered in the junior high program. ORIENTATION, the foundation of the junior high drama program, must be taught at all three grade levels. It is recommended that ORIENTATION be the first area of study covered. ORIENTATION can be integrated with disciplines, or used as an approach to planning and executing the complete program. ORIENTATION focuses on three areas:

- a. Classroom Behaviour Skills - knowledge and safe practise of classroom rules, procedures and routines; positive attitude and classroom participation; positive response to control signals.
- b. Personal Development Skills - personal and interpersonal skills which foster individual growth and assist in creating a positive classroom climate.
- c. Preliminary Discipline Skills - involvement in activities which lay a foundation or plant the seeds for further study in the five disciplines which will be addressed in the junior high program: MOVEMENT, SPEECH, IMPROVISATION/ACTING, THEATRE STUDIES and TECHNICAL THEATRE.

2. Rationale

ORIENTATION is of utmost importance for the following reasons:

- a. Transition - Grade 7 is a key transitional year for students in the drama program. ORIENTATION aids in the transition from the elementary to the junior high drama curriculum and in the transitions to grades eight and nine. It addresses the variety in developmental growth of early adolescents.
- b. Equalization - There are no prerequisites for any level of junior high drama. Therefore, it is essential that students are involved in ORIENTATION activities that help to establish a common starting point for the class, which may be comprised of students with a wide variety of experience and background.
- c. Diagnosis - Throughout ORIENTATION the teacher will be diagnosing the students in order to plan a program which will best meet their needs. The diagnosis done in ORIENTATION will influence the direction and focus of the drama program. Teachers may wish to step back into ORIENTATION from time to time, as the need arises.
- d. Motivation - ORIENTATION should involve students in interesting, challenging and enjoyable activities which stimulate them to participate with enthusiasm in the drama program.

3. Strategies

- a. Orientation activities should:
 - be non-threatening.
 - establish and reinforce teacher's control methods.
 - acclimatize students to drama classroom space.

- begin with short, quickly paced exercises and progress to longer ones; any student planning time given should be short.
 - establish routines for physical, vocal and mental warmups.
 - be sequential and relate to skills and program.
 - be varied to indicate the scope of drama, including some reading and writing.
 - appeal to students as this builds rapport and enrolment, and makes control easier.
- b. A suggested sequence for grouping students is:
- simultaneous action/parallel play (teacher dependent).
 - pairs (change partners often).
 - small group (constant teacher supervision and circulation).
- c. A student notebook may include:
- journal entries to assist students in articulating and reflecting on their feelings, ideas and daily activities.
 - recordings of evaluations by self, peers and teacher.
 - notes and handouts.

ORIENTATION SKILLS

Classroom Behaviour Skills

The student should:

1. understand and respond to classroom rules, procedures and routines.
2. demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others.
3. demonstrate respect for equipment, resources and facilities.
4. respond appropriately to established control signals, e.g., a. voice command - freeze, b. tambourine, c. drum, d. cymbal, e. visual signal, f. overhead lights.
5. participate positively in classroom activities.
6. display appropriate classroom and audience behaviour.

Personal and Interpersonal Skills

The student should:

7. demonstrate a willingness to take calculated and reasonable risks.
8. share ideas confidently with others.
9. focus concentration on one task at a time.
10. listen effectively.
11. generate imaginative and creative solutions to problems.
12. meet deadlines and follow through on individual and group commitments.
13. demonstrate trust by becoming comfortable, physically and emotionally, with others.
14. work cooperatively and productively with all members of the class in pairs, small groups and large groups.
15. positively support the work of others.
16. offer and accept constructive criticism, given specific guidelines, with a desire to improve.

Preliminary Discipline Skills

The student should:

17. recognize the purposes of and participate in warmup activities (All disciplines, as appropriate).
18. communicate through use of voice and body (SPEECH, MOVEMENT).
19. move in a variety of ways (MOVEMENT).
20. respond to directions without breaking concentration - side coaching (IMPROVISATION/ACTING).
21. speak, move, and generate ideas spontaneously (IMPROVISATION/ACTING).
22. investigate a variety of roles and situations (IMPROVISATION/ACTING).
23. show an awareness of story sequence (IMPROVISATION/ACTING).
24. understand that technical elements enhance verbal/physical communication (TECHNICAL THEATRE).
25. recognize that there is an historical and cultural aspect of drama/theatre (THEATRE STUDIES).
26. show awareness of the multi-disciplinary nature of drama/theatre (All disciplines).

These ORIENTATION skills will be continually addressed and evaluated throughout the drama program.

ORIENTATION EVALUATION

The student demonstrates the ability to:

Classroom Behaviour Skills

1. respond to classroom rules, procedures and routines.
2. display a responsible attitude toward physical and emotional safety and comfort.
3. show respect for equipment, resources and facilities.
4. respond appropriately to established control signals.
5. participate positively in classroom activities.
6. display appropriate classroom and audience behaviour.

Personal and Interpersonal Skills

7. take calculated and reasonable risks.
8. share ideas confidently with others.
9. focus concentration on one task at a time.
10. listen effectively.
11. generate imaginative and creative solutions to problems.
12. meet deadlines and follow through on individual and group commitments.
13. show trust by becoming comfortable, physically and emotionally, with others.
14. work cooperatively and productively with all members of the class in pairs, small groups and large groups.
15. positively support the work of others.
16. offer and accept constructive criticism, given specific guidelines, with a desire to improve.

Preliminary Discipline Skills

17. recognize the need for and participate in warm-up activities.
18. communicate through use of voice and body.
19. move in a variety of ways.
20. respond to directions without breaking concentration (side coaching).
21. speak, move, and generate ideas spontaneously.
22. investigate a variety of roles and situations.
23. show awareness of story sequence.
24. understand that technical elements enhance verbal/physical communication.
25. recognize that there is an historical and cultural aspect of drama/theatre.
26. discuss the multi-disciplinary nature of drama/theatre.

ORIENTATION - EVALUATION SAMPLE CHART

Class - 8C Mrs. Tims	ORIENTATION SKILLS											
	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12
Gary	G	E	E	G	I	G	G	G	E	G	E	G
Suzanne	E	E	G	E	E	I	E	E	G	I	I	E
Roberta	G	G	G	I	NW	G	I	G	E	E	G	G
Gaye	E	E	E	E	G	E	E	NW	I	E	E	E
Marilyn	NW	G	I	NW	E	I	G	E	G	I	I	I
Kathy												
Janet												
Therese												
Neil												
Karen												
Tammy												
Bill												
Arman												
Debbie												
Terry S.												
Pat												
Terry K.												

Rating Scale: E = Excellent G = Good I = Improving NW = Needs Work U = Unsatisfactory

HOW TO PLAN A LESSON

SAMPLE LESSON PLAN - ORIENTATION DAY 9

SKILL:	Which skills does this lesson address?	SKILL:	#18. Communicate through the use of voice and body. #24. Understand that technical elements enhance verbal/physical communication.
MATERIALS:	What supplies and equipment are necessary?	MATERIALS:	Spotlight or overhead projector with coloured gels. List of titles.
PREPARATION:	What must be prepared before the lesson?	PREPARATION:	Set up lighting equipment.
OBJECTIVES:	What should students accomplish in this lesson?	OBJECTIVES:	The student should: 1. communicate concrete and abstract ideas through tableaux. 2. utilize lighting in tableaux.
INTRODUCTION/ WARMUP:	What instruction, discussion and/or warmup (physical/vocal/mental preparation) is necessary for this lesson?	INTRODUCTION/ WARMUP:	1. Discussion of previous day's lesson. 2. Definition of term tableau - stationary pose which communicates an idea, emotion, or story. 3. Physical Warmup - daily routine.
ACTIVITIES:	What will the students do? Proceed from simple exercises to the more complex. Activities should be related and sequential.	ACTIVITIES:	1. Title Tableau - See Activity #24. 2. Take 3 Tableaux - See Activity #25.
CLOSURE:	What final activity concludes the lesson? For example, culminating activity, student evaluation, summary discussion, journal writing, concluding routine, etc.	CLOSURE:	<u>Theme Tableaux Presentation</u> - with class analysis.
EVALUATION:	Did students meet the objectives of the lesson? How is the progress of the students assessed?	EVALUATION:	The student demonstrated the ability to: - communicate ideas through tableaux. - use lighting in tableaux.
EXTENSIONS:	What further activities or directions could be explored, given time and student interest?	EXTENSIONS:	- Enhance presentation with props, costumes or music.
TEACHER TIP:	What teaching tips, hints, cautions or comments relate to this lesson?	TEACHER TIP:	If no lighting equipment is available, use classroom lights or have students close eyes.. The darker the room, the more effective the presentation.

SAMPLE ORIENTATION CHART

	SKILL FOCUS	I	ACTIVITY #1	ACTIVITY #2	ACTIVITY #3	EVALUATION
DAY 1	#1 Rules #4 Control #9 Concentration	N	Rules, Regulations & Routines	1. Introducing	2. Freeze, Turn, Jump, Twizzle	Teacher observation
DAY 2	#8 Confidence #14 Cooperation	T	3. Alliteration Name Game	4. Atom	5. Partner Introductions	Teacher observation
DAY 3	#4 Control #9 Concentration	R	6. Stop Freeze 6f. Freeze In Character	7. Third Person	8. Milling Control	Question/answer
DAY 4	#2 Safety #13 Trust #20 Sidecoaching	O	9. Blind Walks 10. It Only Comes Out at Night	11. The Escape	12. Escape from the Walled Town	Teacher observation Student Journal
DAY 5	#5 Participation #14 Cooperation	D	13. Human Scavenger Hunt	14. Happy Families	15. Headline Hunters	Student discussion
DAY 6	#9 Concentration #19 Movement	C	16. Who Started the Motion	17. Mirror Images	18. Puppet Master	Teacher observation
DAY 7	#18 Voice #19 Movement #24 Technical aids	I	19. Robots	20. Building a Machine	21. Chanting Machine	Teacher observation
DAY 8	#18 Physical communication #19 Movement	O	6a. Freeze and Justify	22. Clay Sculpture	23. Statue Museum	Teacher observation
DAY 9	#6 Audience behaviour #23 Sequencing #24 Technical aids	N / W	24. Title Tableau	25. Take 3 Tableaux	26. Theme Tableaux with Narrator	Student demonstration
DAY 10	#11 Creative thinking #21 Spontaneity	A	27. Join Me	28. Join Me and Tell Me What You're Thinking	29. Join Me and Bring the Scene to Life	Student discussion
DAY 11	#21 Spontaneity #22 Role playing	R	30. The Expert	31. Expert Interview	32. Shiva Expert (In performance)	Student demonstration
DAY 12	#7 Risk taking #10 Listening	M	33. Detective	33a. Missing Person	33b. Interview on Missing Person	Teacher observation

	SKILL FOCUS	I N T R O D U C T I O N /	W	ACTIVITY #1	ACTIVITY #2	ACTIVITY #3	EVALUATION
DAY 13	#12 Commitment #18 Physical communication #24 Technical aids			33c. Newspaper Report on Missing Person (written)	33d. Group Story with Tableaux (rehearsed)	33d. Group Story with Tableaux (presented with blackouts)	Teacher marks written report. Students and teacher evaluate performances.
DAY 14	#8 Confidence #16 Critical analysis #23 Story sequence #24 Technical aids			33e. Script Missing Person Scenes	33f. Rehearse Missing Person Scenes	33g. Present Missing Person Scenes	Teacher marks written scripts. Students evaluate scripts. Students and teacher evaluate polished scenes.
DAY 15	#6 Audience Behaviour #22 Role playing #25 Evolution of drama			34. Lifetime Achievement Awards Nominees	34a. Lifetime Achievement Awards Preparation	34b. Lifetime Achievement Awards Presentation	Teacher evaluates written research. Students and teacher evaluate performances.

ACTIVITY DESCRIPTIONS

1. Introducing...! Part 2 - Improvisation: Learning Through Drama, p. 5
2. Freeze, Turn, Jump, Twizzle - Students walk randomly around the room listening for the direction given by the teacher.
 - a. If the direction is "freeze", they must stop all movement instantly.
 - b. If the direction is "turn", they must turn 180° and then freeze.
 - c. If the direction is "jump", they must jump in the air while turning 180° and they must freeze when they land.
 - d. If the direction is "twizzle", they must jump in the air while turning a full 360° and they must freeze when they land.

Thus, they have two things on which to concentrate - performing the correct action and freezing once they have completed the action.

If they make a mistake or are caught moving, they are out and must sit on the side. The last person left is the winner. The teacher must be very strict with the freeze, i.e., no blinking, breathing, eyeball movement, etc.

3. Alliteration Name Game - Everyone sits in a circle. The student to the left of the teacher makes up an adjective, beginning with their initial, to add to the front of their name, e.g., dashing Dan, vivacious Vicki. The next student repeats the first student's name and gives his own adjective and name. Repeat around the circle.
4. Atom - Improvisation Learning Through Drama, p. 9
5. Partner Introductions - In pairs, students have two minutes to learn as much as they can about their partner. At a signal from the teacher a circle is reformed and each person in turn introduces his partner and tells one or two things about him/her. Encourage a variety of introductions.
6. Stop Freeze - Students move about room in a random pattern and avoid body contact with others. When signal is given by a control device, they "stop" or "freeze". They should be encouraged to hold all body parts as still as possible until released by word command.
Variations:
 - a. Shapes and Levels Freeze - The students freeze in a variety of shapes (twisted, curved, straight) or in a variety of levels (high, medium, low).
 - b. Locomotion Freeze - Students change the way they are moving around the room, as instructed by the teacher. (hop, roll, jump, etc.)
 - c. Contact Freeze - Teacher calls out body parts, e.g., knee to shin, elbow to head. Students have to the count of 3 to make contact with at least one other person and freeze. Repeat with different body parts.
 - d. High and Low Freeze - Partners face each other, then on a signal run towards each other. Just before they meet they freeze in a shape where one student is high, and the other is low. Partners should not make contact.
 - e. Freeze and Justify - The individual players are to perform any movement that continuously changes their body position. When cued to freeze, the teacher walks among the group asking individuals who or what they are and what they might be doing. Each person questioned must justify his position. After 3 or 4 players are questioned they move again and the game continues.

- f. Freeze in Character - Students begin moving various parts of the body as suggested by the leader, e.g., hands, hands and arms, hands, arms, and hips, etc., and adding other parts until the whole body is in motion. Students "freeze" on the control signal:

- i. as a specific character, e.g., traffic policeman, high fashion model, football star.
- ii. In a mood, or emotion, e.g., fear, joy, anger, horror.

7. Third Person - Improvisation: Learning Through Drama, p. 7

8. Milling Control - Have students constantly mill through the centre of the room avoiding physical or eye contact with anyone.
- a. Repeat with eye contact.
 - b. Repeat with eye contact and a handshake.
(At this point, explain the importance of self-control of laughter and that students are not allowed to smile or laugh. If they feel themselves losing control, they must face a wall and regain their composure. No one is allowed to let anyone see him smiling.)
 - c. Repeat with a handshake and a name exchange.
 - d. Repeat with students saying, "Hit the road!" or "Take off!" to anyone they meet.
 - e. Repeat using compliments.

NOTE: Activities #9-#12 involve blind, trust exercises which require mature behaviour and extreme caution to ensure the safety of students. If students do not move slowly and protect others and themselves, the exercises should be stopped.

9. Blind Walks - Divide the class into pairs.

- a. One player in each pair will close his eyes while his partner leads him around the room. When the leader calls "change" roles reverse. Encourage less and less physical handling by the guide until response can be controlled by the pressure of only one finger.
- b. Two players. Place obstacles such as chairs around the room. One player closes his eyes and proceeds to walk around the room. His partner walks behind him and vocally directs him around the obstacles. There is no physical contact unless needed to prevent a collision. Encourage calm talking and even whispering. Reverse roles.
- c. Two players. Played the same as Part II except verbal cues are given from a fixed position in the room. Reverse roles. Change partners.

Side-Coaching: Trust your partner. Listen for his voice. Wait for his touch. Keep your eyes closed. Depend on your guide for directions. Move slowly!

10. It Only Comes Out at Night - Improvisation Learning: Through Drama, p. 69.

11. The Escape

- a. The whole class attempts to walk from one end of the room to the other without making a sound. There is no need to rush as there is no time limit on this part. Repeat if there is any noise at all.
- b. Repeat in pairs. One player in each pair is wounded and depends on physical help from the other; the one not wounded is blind and depends on sensitive guidance from the wounded one. Repeat if there is any noise at all.

Side Coaching: Take your time! Be sensitive to the problem. Be aware of those around you. Make no sound. Help your partner. He is blind and you are wounded. Help each other. Work together.

12. Escape from the Walled Town - Improvisation: Learning Through Drama, p. 69.

13. Human Scavenger Hunt - Develop a sheet with 20 characteristics that students in your class may have, e.g., wearing jeans, has freckles, wears braces. Students must find classmates who fit the description and have them sign beside the description. One person can only sign another's sheet once.
14. Happy Families - Improvisation Learning: Through Drama, p. 50.
15. Headline Hunters - In a group of 3-5 students are given a newspaper headline from which they are to develop a story which they will act out. If time permits volunteer groups may show their scenes.
16. Who Started the Motion - Players stand in a circle formation. One player is selected as "it" and leaves the room. A leader is chosen, who leads the rest of the players through a series of motions. "It" returns and stands in the centre of the circle. The entire circle of players tries to keep "It" from discovering who the leader of the action is. The leader becomes "it" if he is discovered.

NOTE: Encourage the leader to change motions as often as possible. Notice that when the players gain skill in playing this game, they will pick up the changes in motion from other players rather than directly from the leader. This form of subtle interplay should be discovered by the players as they work together and not be suggested by the teacher.
17. Mirror Images - Improvisation: Learning Through Drama, p. 20-21.

NOTE: Have students begin the mirror exercise sitting on the floor facing their partner. This restricts their movements to arms, hands and head in the beginning. As their concentration and coordination develop, they may stand and include movements of the legs, torso and entire body.
18. Puppet Master - Students choose a partner, A and B. A is the puppet, B the puppeteer. A is seated on the floor, legs forward, with body in a limp/relaxed position. B is the puppet master. Imaginary strings are attached to A's ankles, knees, elbows, wrists, and head. B must move A through the manipulation of the strings only, into either a kneeling or standing position in which A is capable of supporting his own weight. A is requested not to "help" B by moving into any position voluntarily.
19. Robots - Improvisation: Learning Through Drama, p. 19.
20. Building a Machine - Improvisation: Learning Through Drama, p. 19.
21. Chanting Machine - Students divide into groups of 4-5. Teacher calls out name of real machine, e.g., toaster, typewriter, grandfather clock, computer, car wash. Students create the assigned machine using a combination of movement, sound and/or words associated with the specific machine.

Variation - The entire class may be involved in building one huge machine such as a computer. The class may be subdivided into 3 groups - 1 group doing the machine movement, the 2nd group supplying the sound and the third group supplying the word poem. The word poem is a collective poem made by the group and elicited from student word association with the idea

of computer and machine, e.g.,

Hard, cold, metal - hostile

Repetition, repetition

Bang.... bang

The teacher can direct this combination of movement/sound/word poem by focusing on isolated elements or combining them in various ways, e.g., movement and word poem, movement and sound, word poem and sound.

22. Clay Sculpture - In pairs, A manipulates B (the clay) into a dramatic position and decides on a title for the sculpture. B holds the position while the class guesses the title. Repeat, changing A and B. Repeat the exercise but increase the number of students in the group. Continue to increase the size of the group until the whole class forms a sculptured group.

Variation - A talks B into a physical position. A cannot use his hands (have him clasp his hands behind his back). B freezes in the position. Repeat, switching roles.

Repeat the exercise but have the students stand in two long lines facing each other six feet apart. (It becomes extremely difficult to hear their partner.)

Repeat setting one of the two lines five or six feet further to the right than the other. This causes the partners to not be across from each other.

23. Statue Museum - Students each find their own space and freeze in a neutral position. Class imagines the drama room as a museum full of statues. As the teacher walks through the museum, he calls out the titles of the statues. Each student becomes a statue which represents that title. Start with concrete titles and work toward abstract ones, e.g., the hunter, the opera singer, studying, hunger, pain.

Repeat the exercise having the students work in pairs. As titles are called, have the pair become one sculpture without any verbal communication between the partners, e.g., the fugitive, at the dentist, torture, friendship, the secret. Repeat the exercise in groups of four - again with no verbal communication, e.g., the party, the ballet, spaghetti, war, the football game. Repeat using 1/2 the class with the other half observing.

24. Title Tableau - Teacher calls out a title, e.g., The Prisoner, The Athlete. On the count of 3, students assume a frozen position that shows some activity or action appropriate to the title given. After the tableau is formed, the teacher asks the individual participants to explain what they are doing in the picture.

25. Take 3 Tableaux - Give small groups a theme from which they can develop a simple story told through three frozen positions, e.g., Murder: 1. murderer sneaking up on victim, 2. the murder taking place, 3. victim dead on floor, murderer escaping.

Hold a whole group rehearsal using available lights. During blackouts actors have 5 seconds to get into their frozen position. When lights come on positions are held for 3-4 seconds. Repeat for 3 takes. May be performed for class. Coloured gels in the lights may add to the effect. (Overhead projectors work well to light tableaux.)

26. Theme Tableaux With Narrator - Students develop a series of tableaux (between 5 and 10) based on a theme of their choice. The tableaux are related by narration (voice over during blackout). These projects may involve music, lighting and sound effects, props and costumes if desired.
27. Join Me - First player begins a simple activity such as washing windows, painting a wall, etc. When other players think they can identify the activity, one at a time they may join in with the first player.
28. Join Me and Tell Me What You're Thinking - When any number of students have joined the activity, the teacher periodically calls out, "Tell me what you're thinking", to any student who will then say a line from their character's mind.
29. Join Me and Bring the Scene to Life - When any number of students have joined the activity, the teacher calls out, "Bring the scene to life". The participants add speech to the action.
30. The Expert - Students are in their own space throughout the room. (It may be easier if they face a wall.) On a given signal all the students will begin to speak simultaneously as experts on a given subject. Whatever the expert says is fact because he is "the expert". The expert can produce films, diagrams, examples, etc., to illustrate any of his supremely intelligent theories. Some topics might be: growing macaroni trees, hearing aids for corn, eyeglasses for potatoes, etc.
31. Expert Interviews - In partners, A is an expert and B is the interviewer. Either A or B can choose the area of expertise. Then B conducts an interview questioning A about their expertise.
32. Shiva Expert - Two students volunteer to deliver an expert lecture to the class who sit in an audience formation. One student speaks with hands behind back, while the other stands behind, slips arms under partner's arms and moves, gestures and manipulates the arms as though they belonged to the speaker.
33. Detective - Students are seated in a circle. Teacher hands out detective I.D. cards with precinct numbers and city filled in. There should be approximately four cards with the same precinct number and city as these cards will determine groupings for following activities. Each student fills out their name and badge number on their own card and mentally develops a detective character for themselves. Teacher tells group they have been chosen because they are the best in their fields and their assistance is needed to find a missing person. Have each detective introduce himself to the rest of the group.

NOTE: Teacher may assume role of chief detective.

a. Missing Person

As a demonstration of what will be required later by small groups of students, hold up a picture of a missing person to the entire circle of detectives. Give the character some background, such as who they are, where they live, how long they have been missing, etc. Encourage the detectives to ask specific questions.

Now divide the class into groups of four, using precinct numbers, and give each group a different picture. In role, the detectives create a background for the picture, including as much specific information as possible. Return to large circle and share information with other precincts on your missing person. Encourage all detectives to ask specific questions.

- b. Interview on Missing Person - Return to small groups. Each detective will now assume another role, that of a relative, friend or associate of their group's missing person. Each of these will be interviewed by another student in their group who switches back into the role of detective. Switch until everyone has been interviewed as an associate of the missing person and everyone has conducted an interview.
- c. Missing Person Report - In same small groups, each student assumes detective role again. Each detective must now write a missing person's report, in story form, using the information retrieved in interviews. Stories should have a definite beginning, middle and end. Pictures and stories are put up on the wall as a display of information.

NOTE: Students now remain in their small groups for the remaining activities.

- d. Group Story with Tableaux - Group members now decide which character(s) or event(s) they would like to focus on and create a story in tableau to illustrate what happened to their missing person. Rehearse and present, with blackouts between tableaux.
- e. Script Missing Person Scenes - Group members now create a scene about their missing person. It may be an expansion of the tableaux, and/or take any information or situation, e.g., if there has been a kidnapping, it could be recreated. Scenes should have a definite beginning, middle, climax and end, and be written in script format.
- f. Rehearse Missing Person Scene - Scripted scenes are rehearsed, within a set period of time allowed by teacher. This should be fairly short. Encourage students to use their time well.
- g. Present Missing Person Scenes - Scripted scenes are presented to entire class. Students and teacher evaluate work, based on predetermined criteria.

34. Lifetime Achievement Awards Nominees

Teacher relates Cecily O'Neill's quote to students: "Drama connects us with the past and makes it available at the moment. True historical awareness requires a sensitivity to the fear and tensions of human events of the past." Introduce the idea of the importance of many people and of historical events on the evolution of drama from its beginnings in caves to now. Discussion could include evolution of different kinds of films and music relating to what has influenced them, i.e., punk rock, headbangers, Beatles, anti-war films and music, films revolving around fantasy, etc.

Teacher assigns or each student chooses an identity which they will research and then play as a character who has been nominated for a Lifetime Achievement Award. (Librarians should be warned in advance so they can help the students research.) Students should be encouraged to use any or all of the enhancing technical elements (lights, sound, music, costumes, props) to convince the audience (teacher and class) why they should win this award. Each performance should be in the form of a speech. You might suggest questions to guide the students' research, such as:

Who are you?

When and where did/do you live?

What work did/do you do? ..

Why do you think you were/are important to your time? What else was/is happening?

What or whom has influenced you the most?

Why do you think you should receive this award?

Teacher should stress that each student must stay in character throughout all performances.

- a. Lifetime Achievement Awards Preparation - Students research their characters, write their speeches, and plan which simple technical aids they are going to use to enhance their performances.
- b. Lifetime Achievement Awards Presentation - Each student presents his/her speech. All students stay in character throughout the performance, whether on stage or as an audience member. You may choose winners, if you wish.

ORIENTATION
BIBLIOGRAPHY

Recommended Resource:

Booth, David W. and Charles J. Lundy. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace and Johanovich, 1985.

Additional Resources:

Elementary Drama Curriculum Guide. Edmonton: Alberta Education, 1985.

Ormanney, Katharine and Harry H. Schanker. The Stage and the School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

See the Calgary Board of Education's Secondary Drama Annotated Bibliography for further resources. (Write Drama Department, 2519 Richmond Road, S.W., Calgary, Alberta, T3E 4M2.)

MAR 19 1987

JUNIOR HIGH

MOVEMENT DISCIPLINE

"Movement is an important part of a person's imaginative, emotional, and physical development... Movement is basic to life and thus to drama."¹

Definition: MOVEMENT is non-verbal physicalization. The development of a responsive and expressive body is enhanced when the movement elements of energy, focus and control work together.

Pre-requisite: ORIENTATION must precede work in MOVEMENT.

Approach: MOVEMENT can be taught as a separate unit of study or integrated, using any appropriate discipline, component, form, and/or activity.

This discipline has been divided into beginning, intermediate and advanced levels. This is not meant to correspond to grade levels, but is intended as a statement of sequence. Skills may be taught singly or in combination, as appropriate.

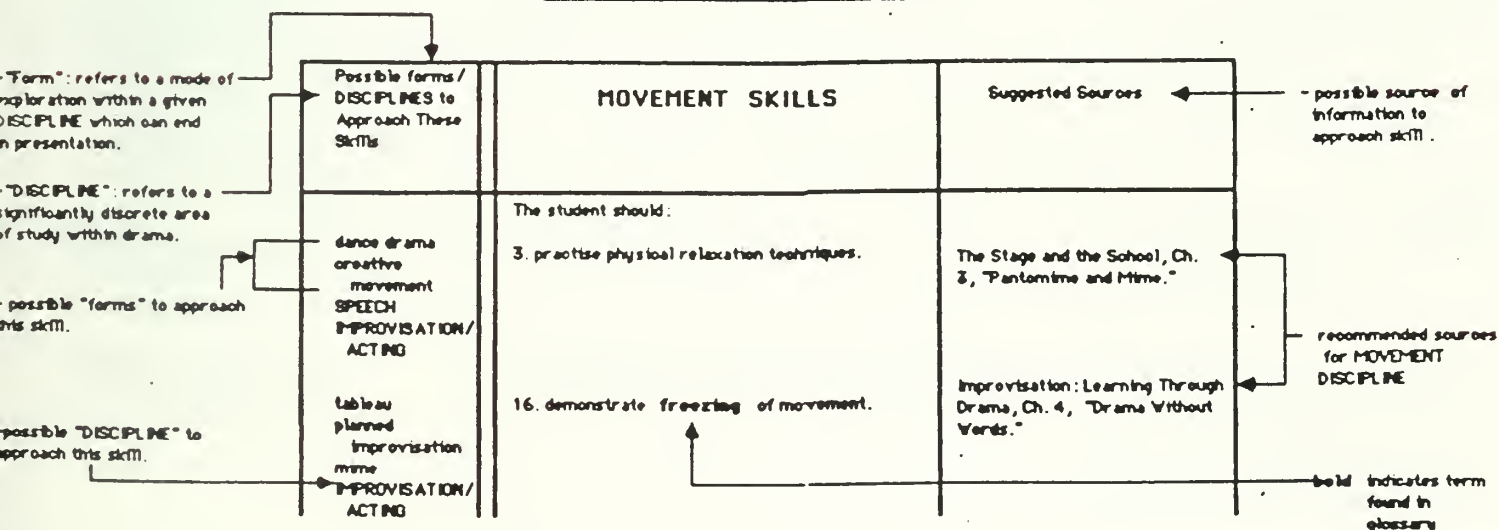
Required: By the end of the junior high drama program, students should have covered all the skills in MOVEMENT. (This assumes that students have completed grades 7, 8, and 9 drama).

Elective: For direction on elective studies, see p. .

Teacher Resource Handbook: The companion Teacher Resource Handbook includes sample MOVEMENT lesson plans.

Special Information: The form(s) used to teach the MOVEMENT skills may be dictated by the size of the classroom. In order to ensure safety, the teacher should establish physical warm-up routines. Stage fighting should only be taught by teachers with special training.

SKILLS FORMAT EXPLANATION



Robert Barton (et al.) Nobody in the Cast (Don Mills: Longmans Canada Ltd., 1969), p. 23.

Possible forms/ DISCIPLINES to Approach These Skills	MOVEMENT SKILLS	Suggested Sources
<p>Improvised dance mime TECHNICAL THEATRE ORIENTATION</p> <p>tableau Improvised dance story theatre IMPROVISATION/ACTING</p> <p>dance drama creative movement SPEECH IMPROVISATION/ACTING</p> <p>mime creative drama SPEECH IMPROVISATION/ACTING</p> <p>mime puppetry readers' theatre IMPROVISATION/ACTING</p> <p>choral speech mime SPEECH IMPROVISATION/ACTING</p> <p>tableau creative movement Improvised dance IMPROVISATION/ACTING</p>	<p>The student should:</p> <p>BEGINNING</p> <ol style="list-style-type: none"> 1. understand and practice appropriate safety procedures. 2. show awareness of personal and shared space. 3. practise physical relaxation techniques. 4. recognize the need for warmups and participate in warmups. 5. move individual body parts. 6. practise proper posture. 7. demonstrate awareness of one's own body and its movement potential. 	<p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>The Stage and the School</u>, Ch. 3, "Pantomime and Mime".</p> <p><u>Basic Drama Projects</u>, "Body and Voice Warmups", Ch. 1, "Loosening Up".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 4, "Drama Without Words". <u>The Stage and the School</u>, Ch. 3, "Pantomime and Mime".</p> <p><u>Basic Drama Projects</u>, Ch. 9, "Practicing Basic Movement". <u>The Stage and the School</u>, Ch. 3, "Pantomime and Mime".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p>

Possible forms/ DISCIPLINES to Approach These Skills	MOVEMENT SKILLS	Suggested Sources
<p>creative movement spontaneous improvisation mime IMPROVISATION/ACTING</p> <p>creative drama spontaneous improvisation creative movement IMPROVISATION/ACTING</p> <p>clowning mime creative movement IMPROVISATION/ACTING</p> <p>creative movement dance drama planned improvisation IMPROVISATION/ACTING</p> <p>tableau creative movement planned improvisation IMPROVISATION/ACTING</p> <p>mime choric drama dance drama IMPROVISATION/ACTING</p> <p>tableau mime choric drama IMPROVISATION/ACTING</p> <p>creative movement clowning mime IMPROVISATION/ACTING</p>	<p>The student should:</p> <p>8. display increased freedom of movement.</p> <p>9. travel through space in a variety of ways, e.g., running, creeping, jumping.</p> <p>10. utilize varying speeds of movement.</p> <p>11. utilize directions and pathways.</p> <p>12. utilize levels.</p> <p>13. control focus and energy in movement and gesture.</p> <p>14. create shapes with the body.</p> <p>15. display increased balance and coordination.</p>	<p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 4, "Drama Without Words".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 4, "Drama Without Words". <u>The Stage and the School</u>, Ch. 3, "Pantomime and Mime".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 5, "Dance Drama". <u>The Stage and the School</u>, Ch. 3, "Pantomime and Mime".</p>

Possible forms/ DISCIPLINES to Approach These Skills	MOVEMENT SKILLS	Suggested Sources
	The student should:	
tableau planned Improvisation mime IMPROVISATION/ACTING	16. demonstrate freezing of movement.	<u>Improvisation: Learning Through Drama</u> , Ch. 4, "Drama Without Words".
mime clowning puppetry IMPROVISATION/ACTING	17. utilize movement to communicate non-verbally.	<u>Improvisation: Learning Through Drama</u> , Ch. 4, "Drama Without Words". <u>The Stage and the School</u> , Ch. 3, "Pantomime and Mime".
creative drama planned improvisation creative movement IMPROVISATION/ACTING	18. create movement in response to music.	<u>Improvisation: Learning Through Drama</u> , Ch. 5, "Dance Drama".
readers' theatre spontaneous Improvisation SPEECH IMPROVISATION/ACTING	19. translate sounds, words, images , and emotions into movement.	<u>Improvisation: Learning Through Drama</u> , Ch. 5, "Dance Drama".
INTERMEDIATE		
creative movement mime stage fighting IMPROVISATION/ACTING	20. extend body flexibility .	<u>Improvisation: Learning Through Drama</u> , Ch. 3 "Growing Through Movement".
mime storytelling readers' theatre IMPROVISATION/ACTING	21. display clarity of movement and gesture .	<u>The Stage and the School</u> , Ch. 3, "Pantomime and Mime".
mime stage fighting clowning SPEECH	22. utilize exaggerated movements and gestures .	<u>The Stage and the School</u> , Ch. 3, "Pantomime and Mime".
mime choreographed dance stage fighting IMPROVISATION/ACTING	23. plan, repeat and combine movement patterns .	<u>Improvisation: Learning Through Drama</u> , Ch. 3, "Growing Through Movement", Ch. 4, "Drama Without Words".

Possible forms/ DISCIPLINES to Approach These Skills	MOVEMENT SKILLS	Suggested Sources
<p>mime planned improvisation stage fighting IMPROVISATION/ACTING</p> <p>story theatre planned improvisation mask IMPROVISATION/ACTING</p> <p>tableau mime readers' theatre IMPROVISATION/ACTING</p> <p>storytelling dance drama SPEECH IMPROVISATION/ACTING</p> <p>planned improvisation stage fighting creative movement IMPROVISATION/ACTING</p>	<p>The student should:</p> <p>24. plan movement for audience visibility and spatial limitations.</p> <p>25. communicate environment, character, and situation non-verbally.</p> <p>ADVANCED</p> <p>26. utilize contrast in movement.</p> <p>27. create and sustain mood through movement.</p> <p>28. coordinate movements and movement patterns with other students.</p>	<p>Improvisation: Learning Through Drama, Ch. 4, "Drama Without Words", Ch. 7, "Improvising in Drama".</p> <p>Improvisation: Learning Through Drama, Ch. 4, "Drama Without Words".</p> <p>Improvisation: Learning Through Drama, Ch. 4, "Drama Without Words", Ch. 5, "Dance Drama".</p> <p>Improvisation: Learning Through Drama, Ch. 3, "Growing Through Movement". Ch. 5, "Dance Drama".</p>

MOVEMENT GLOSSARY

Balance	A state or position of stability.
Clarity	Distinctness and clearness.
Contrast	Distinct variations selected to heighten interest (as in speed, level, direction, mood, and character).
Co-ordination	The ability to make body parts act together harmoniously.
Direction	Lines of movement-forward, backward, sideways, up, down.
Energy	A physical exertion which initiates, controls and stops movement.
Flexibility	Ease of bending and stretching.
Focus	Directing attention or interest to an identified point.
Freeze	To stop all motion instantaneously; hold the position.
Gesture	A movement of the body, head, or limbs that intentionally expresses or emphasizes an idea, emotion, or attitude.
Images	Symbols which project a statement or emotion from imagination into visual form.
Level	An aspect of space dealing with height from the floor, often designated as high, medium and low.
Mood	The dominant emotion aroused in the observer.
Movement Pattern	A combination of movements which can be repeated.
Pathways	The routes taken as one moves through space, e.g., curved, spiral, straight, zig zag.
Shape	A form which one creates with the body, e.g., open/closed, twisted, long, round, angular.
Space	The area occupied by the body or body parts, or the area which <u>may</u> be occupied.
Warmups	A series of physical activities to prepare the body for safe movement.

MOVEMENT EVALUATION

The student demonstrates the ability to:

Beginning Level

1. practice appropriate safety procedures.
2. move within a personal and shared space.
3. relax physically.
4. identify reasons for warmups and participate in warmup activities.
5. move individual body parts.
6. practice proper posture.
7. recognize personal movement potential.
8. display increased freedom of movement.
9. travel through space in varied ways.
10. use varied speeds of movement.
11. use directions and pathways.
12. use levels.
13. control focus and energy in movement and gesture.
14. create shapes with the body.
15. display increased balance and coordination.
16. freeze movement.
17. communicate non-verbally through movement.
18. create movement in response to music.
19. translate sounds, words, images, and emotions into movement.

Intermediate Level

20. Increase physical flexibility.
21. display clarity of movement and gesture.
22. use exaggerated movement and gestures.
23. plan, repeat and combine movement patterns.

24. plan movement for audience visibility and spacial limitations.

25. communicate environment, character, and situation non-verbally.

Advanced Level

26. use **contrast** in movement.

27. create and sustain **mood** through movement.

28. coordinate movements and **movement patterns** with other students.

MOVEMENT
EVALUATION SAMPLE CHART

Skill	#10 use varied speeds of movement.	#22 use exaggerated movements and gestures.	#26 use contrast in movement.	
Name of Activity or Exercise	Replay!	Great Bank Robbery	Mime Transition Scene	
Possible Mark/Comment	10 Comment	10 Comment	10 Comment	
Cardinal, Mary	6	7	5	
Ho, Sheldon	7	5	8	
Thaker, Hing	8	6	7	

MOVEMENT BIBLIOGRAPHY

Recommended Resources

Booth, David W. and Charles J. Lundy Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace & Johanovich, 1985.

From a junior high perspective, drama is explored as movement leading into improvisation. Through sequential skill development it provides exercises, games, and projects, which are stimulating and imaginative. This is an excellent starting point from which to build your movement program. It introduces mime, creative drama and dance drama, as well as improvisation.

Ommanney, Katharine and Harry H. Schanker. The Stage and the School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

Although originally written fifty years ago, as a high school text this updated edition gives a very good overview of all the drama disciplines to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Although some of the suggested scenes may be beyond the level of junior high students, the majority of the exercises, information, and material is suitable.

Mime Over Matter (film). Produced by Kratky Film Studios, 1970.

A mime group depicts a man's day. Excellent examples of movement, choreography, and sound and lighting design. The mimes play various machines - excellent for creative stimulation. Not restricted to mime only - good for a creative movement unit. Appropriate for all grades.

Additional Resources:

Tanner, Fran Averett. Basic Drama Projects, 4th ed. Clark Publishing Company, Caldwell, Idaho, 1982.

See the Calgary Board of Education's Secondary Drama Annotated Bibliography for further resources. (Write Drama Department, 2519 Richmond Road S.W., Calgary, Alberta, T3E 4M2.)

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SPEECH DISCIPLINE

I know that
you believe you
understand what
you think I said,
but,
I am not sure
you realize that
what you heard
is not
what I meant.

Definition: SPEECH is the exploration of talking and speaking to meet the demands of verbal communication. It examines interpretation, the mechanisms of control of vocal delivery, and acknowledges the importance of listening critically. The focus of speech instruction in junior high is on the effective communication of ideas, rather than on the technical aspects of speech.

Pre-requisite: ORIENTATION must precede work in SPEECH.

Approach: SPEECH can be taught as a separate unit of study or integrated, using any appropriate discipline, component, form and/or activity.

This discipline has been divided into beginning, intermediate and advanced levels. This is not meant to correspond to grade levels, but is intended as a statement of sequence. Skills may be taught singly or in combination, as appropriate.

Required: By the end of the junior high drama program students should have covered all skills in SPEECH. (This assumes that students have completed grades 7, 8 and 9 drama.)

Elective: For direction on elective studies, see p. .

Teacher Resource Handbook: The companion Teacher Resource Handbook includes sample SPEECH lesson plans.

Special Information: SPEECH is not intended to be a remedial program. That is, teachers should not enter into the study of speech with the intention of becoming a personal speech coach/therapist for individual students. The basic equipment for SPEECH is the student's own voice. Use of tape recorders and video recorders would be beneficial.

SKILLS FORMAT EXPLANATION

- "Form": refers to a mode of exploration within a given DISCIPLINE which can end in presentation.	Possible forms/ DISCIPLINES to Approach These Skills	SPEECH SKILLS	Suggested Sources	possible source of information to approach skill..
- DISCIPLINE: refers to a significantly discrete area of study within drama.	<p>puppetry spontaneous improvisation IMPROVISATION/ ACTING</p>	<p>The student should:</p> <p>1. speak spontaneously.</p>	<p>Improvisation: Learning Through Drama, Ch. 2, "Awareness Games".</p>	recommended source for SPEECH DISCIPLINE.
- possible "Forms" to approach this skill.	<p>oral interpretation choral speech storytelling IMPROVISATION/ ACTING</p>	<p>2. understand: volume, articulation, projection, rate, pause, phrasing, pitch, intonation.</p>	<p>Basic Drama Projects, Ch. 12, "Improving Voice."</p>	supplementary source for SPEECH DISCIPLINE.
- possible DISCIPLINE to approach this skill.				bold indicates terms are found in glossary..

Possible forms/ DISCIPLINES to Approach These Skills	SPEECH SKILLS	Suggested Sources
<p>puppetry spontaneous improvisation storytelling IMPROVISATION/ACTING</p> <p>planned improvisation choric drama story theatre IMPROVISATION/ACTING</p> <p>choral speech planned improvisation storytelling IMPROVISATION/ACTING</p> <p>puppetry oral interpretation readers' theatre IMPROVISATION/ACTING</p> <p>readers' theatre storytelling monologues IMPROVISATION/ACTING</p> <p>planned improvisation film/video puppetry IMPROVISATION/ACTING</p> <p>radio plays creative movement storytelling IMPROVISATION/ACTING</p> <p>oral interpretation choral speech storytelling IMPROVISATION/ACTING</p>	<p>The student should:</p> <p>BEGINNING</p> <ol style="list-style-type: none"> 1. speak spontaneously. 2. practise vocal relaxation and warmup techniques. 3. practise effective breathing techniques. 4. practise techniques of storytelling. 5. recognize the need to control and protect the voice. 6. utilize volume appropriate to situation. 7. create vocal sound effects. 8. understand volume, articulation, projection, rate, pause, phrasing, pitch, intonation. 	<p><u>Improvisation: Learning Through Drama</u>, Ch. 2, "Awareness Games".</p> <p><u>Creative Communication</u>, Ch. 1, "Breaking the Ice". <u>Basic Drama Projects</u>, "Body and Voice Warmups".</p> <p><u>Creative Communication</u>, Ch. 31, "Speak the Speech".</p> <p><u>Creative Communication</u>, Ch. 49, "Bending Ears".</p> <p><u>Basic Drama Projects</u>, Ch. 12, "Improving Voice".</p> <p><u>Basic Drama Projects</u>, Ch. 12, "Improving Voice".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement".</p> <p><u>Basic Drama Projects</u>, Ch. 12, "Improving Voice".</p>

Possible forms/ DISCIPLINES to Approach These Skills	SPEECH SKILLS	Suggested Sources
<p>readers' theatre puppetry choric drama IMPROVISATION/ACTING</p> <p>choral speech storytelling monologues IMPROVISATION/ACTING</p> <p>choric drama radio plays story theatre IMPROVISATION/ACTING</p> <p>scripted work readers' theatre storytelling IMPROVISATION/ACTING</p> <p>monologues film/video readers' theatre IMPROVISATION/ACTING</p> <p>puppetry scripted work readers' theatre IMPROVISATION/ACTING</p> <p>puppetry readers' theatre monologues IMPROVISATION/ACTING</p> <p>mime oral interpretation IMPROVISATION/ACTING MOVEMENT</p>	<p>The student should:</p> <p>INTERMEDIATE</p> <p>9. utilize volume, articulation and projection to achieve clarity.</p> <p>10. demonstrate effects of intonation, rate, pause and phrasing on the meaning of words.</p> <p>11. utilize pitch to affect quality of voice production.</p> <p>12. demonstrate a stage whisper.</p> <p>13. utilize voice to communicate mood and emotion.</p> <p>14. utilize a variety of character voices.</p> <p>ADVANCED</p> <p>15. demonstrate the effect of character on oral interpretation.</p> <p>16. utilize movement and gesture to clarify and enhance speech and character.</p>	<p><u>Creative Communication</u>, Ch. 31, "Speak the Speech".</p> <p><u>Creative Communication</u>, Ch. 45, "Tease a Tale".</p> <p><u>Creative Communication</u>, Ch. 31, "Speak the Speech". Glossary.</p> <p><u>Creative Communication</u>, Ch. 9, "Say It In Song".</p> <p><u>Creative Communication</u>, Ch. 31, "Speak the Speech".</p> <p><u>Creative Communication</u>, Ch. 31, "Speak the Speech".</p> <p><u>Creative Communication</u>, Ch. 19, "Many Meanings".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 4, "Drama Without Words".</p>

Possible forms/ DISCIPLINES to Approach These Skills	SPEECH SKILLS	Suggested Sources
<p>radio plays choral speech readers' theatre IMPROVISATION/ACTING</p> <p>readers' theatre storytelling choral speech radio plays monologues IMPROVISATION/ACTING</p>	<p>The student should:</p> <p>17. determine personal pitch, rate, volume, intonation and vocal qualities through critical listening.</p> <p>18. apply speech skills in a variety of speaking situations.</p>	<p><u>Basic Drama Projects</u>, Ch. 12, "Improving Voice".</p> <p><u>Basic Drama Projects</u>, Ch. 12, "Improving Voice".</p>

SPEECH DISCIPLINE
GLOSSARY

Articulation	Refers to the process of producing clear speech. The articulators are the jaw, palate, lips, teeth and tongue.
Character Voice	The habitual mode of speaking that identifies the vocal qualities of a particular character.
Intonation	The overall pattern or melody of pitch changes in phrases and sentences.
Oral Interpretation	A prepared oral reading of literature in which the reader uses voice and body to communicate an interpretation.
Pause	A period of silence in speech.
Phrasing	The grouping of related words to express a thought, an idea or occasionally a series of ideas.
Pitch	Refers to the highness and lowness of tone or sound.
Projection	The ability to be heard without straining the voice.
Rate	The speed of speech.
Stage Whisper	Projected utterance giving the illusion of a whisper.
Storytelling	The relating of a narrative using expressive characterization and vocal variety.
Vocal Qualities	The texture of a sound or tone that individualizes the voice.
Vocal Sound Effects	Sound effects made with the voice.
Volume	Loudness or softness; the force or energy of speaking.

SPEECH EVALUATION

The student demonstrates the ability to:

Beginning Level

1. speak spontaneously.
2. use vocal relaxation and warmup techniques.
3. use effective breathing techniques.
4. use techniques of storytelling.
5. control and protect voice.
6. use volume appropriate to situation.
7. create vocal sound effects.
8. understand volume, articulation, projection, rate, pause, phrasing, pitch and intonation.

Intermediate Level

9. use volume, articulation and projection to achieve clarity.
10. use intonation, rate, pause and phrasing to influence meaning.
11. use pitch to affect quality of voice production.
12. use a stage whisper.
13. use voice to communicate mood and emotion.
14. use a variety of character voices.

Advanced Level

15. show the effect of character on oral interpretation.
16. use movement and gesture to clarify and enhance speech and character.
17. identify personal pitch, rate, volume, intonation and vocal qualities through critical listening.
18. use speech skills in a variety of speaking situations.

SPEECH
EVALUATION SAMPLE CHART

The student demonstrates the ability to:							Comments
#5 control and protect the voice.							
#15 show the effect of character on oral interpretation.							
#18 use speech skills in a variety of speaking situations.							

SPEECH
BIBLIOGRAPHY

Recommended Resource

Tanner, Fran Averett. Creative Communication: Projects In Acting, Speaking, and Oral Reading, 3rd ed. Caldwell: Clark Publishing Co., 1985.

This is a book of projects geared for junior high. It sets out specific exercises and activities in creative theatre, speech, and oral interpretation. The pattern in the lessons is easy to follow with student activity sheets and sample evaluation formats for each section. Teachers should use these judiciously. There is a focus on vocabulary in each lesson.

Additional Resources

Booth, David W. and Charles J. Lundy. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace & Johнович, 1985.

Tanner, Fran Averett. Basic Drama Projects. Caldwell: Clark Publishing Co., 1982.

See the Calgary Board of Education's Secondary Drama Annotated Bibliography for further resources. (Write Drama Department, 2519 Richmond Road S.W., Calgary, Alberta, T3E 4M2.)

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IMPROVISATION/ACTING DISCIPLINE

"This is what life is like. This is how people are. This is the way that human encounters work."¹

Definition: IMPROVISATION/ACTING is the "acting out" of an idea or situation through spontaneous improvisations, planned improvisations and text.

Spontaneous Improvisation - Involves unplanned action and/or dialogue.

Planned Improvisation - Involves planned, rehearsed or polished action and/or dialogue.

Text - Written material

Pre-requisite: ORIENTATION must precede work in IMPROVISATION/ACTING.

Approach: IMPROVISATION/ACTING can be taught as a separate unit of study or integrated, using any appropriate discipline, component, form, and/or activity.

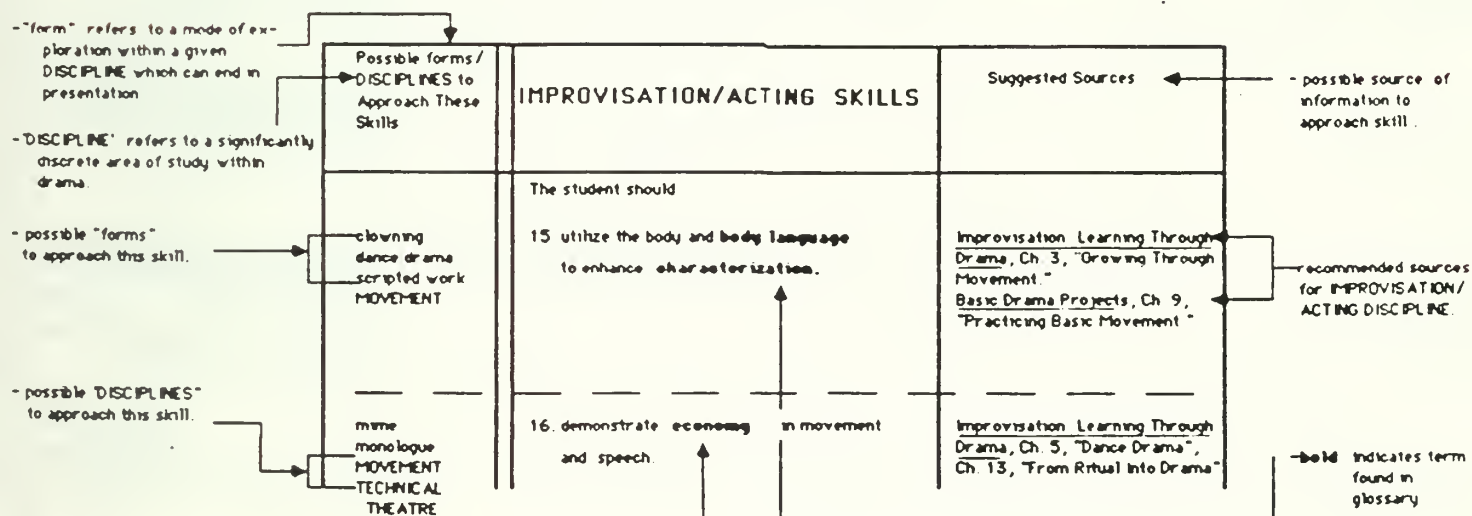
This discipline has been divided into beginning, intermediate and advanced levels. This is not meant to correspond to grade levels but is intended as a statement of sequence. The skills may be taught singly or in combination, as appropriate.

Required: By the end of the junior high drama program students should have covered all the skills in IMPROVISATION/ACTING. (This assumes that students have completed grades 7, 8 and 9 drama.)

Elective: For direction on elective studies, see p. .

Teacher Resource Handbook: The companion Teacher Resource Handbook includes sample IMPROVISATION/ACTING lesson plans.

SKILLS FORMAT EXPLANATION



¹David Booth and Charles Lundy, Improvisation: Learning Through Drama (Don Mills: Academic Press Canada, 1985), p. ix.

Possible forms/ DISCIPLINES to Approach These Skills	IMPROVISATION/ACTING SKILLS	Suggested Sources
<p>creative movement creative drama MOVEMENT SPEECH</p> <p>creative drama spontaneous improvisation SPEECH MOVEMENT</p> <p>tableau mime SPEECH MOVEMENT</p> <p>storytelling mime MOVEMENT TECHNICAL THEATRE</p> <p>storytelling radio plays story theatre SPEECH</p> <p>storytelling planned improvisation THEATRE STUDIES MOVEMENT</p> <p>spontaneous improvisation story theatre THEATRE STUDIES TECHNICAL THEATRE</p>	<p>The student should:</p> <p>BEGINNING</p> <ol style="list-style-type: none"> utilize warmup techniques for preparation of body, voice and mind. respond to directions (side coaching) without breaking concentration. demonstrate the ability to be still. create experiences through imaging, visualizing and fantasizing. create and tell a story spontaneously. understand and apply the essential elements of a story: character, setting, conflict, climax and plot. utilize stage vocabulary: stage areas, body positions and crosses. 	<p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement". <u>Creative Communication</u>, Ch. 1, "Warmups". <u>Basic Drama Projects</u>, "Body and Voice Warmups".</p> <p><u>Improvisation for the Theatre</u>, Ch. 3, "Orientation".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 4, "Drama Without Words".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 3 "Growing Through Movement", Ch. 6, "Working In Role".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 18, "Storytelling".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 18, "Storytelling". <u>Basic Drama Projects</u>, Ch. 14, "Retelling Stories".</p> <p><u>Basic Drama Projects</u>, Ch. 8, "Following Stage Directions".</p>

Possible forms/ DISCIPLINES to Approach These Skills	IMPROVISATION/ACTING SKILLS	Suggested Sources
<p>dance drama collective MOVEMENT SPEECH</p> <p>dance drama collective MOVEMENT SPEECH</p> <p>storytelling mime MOVEMENT TECHNICAL THEATRE</p> <p>spontaneous Improvisation creative drama MOVEMENT THEATRE STUDIES</p> <p>group drama collective MOVEMENT TECHNICAL THEATRE</p> <p>group drama spontaneous Improvisation SPEECH MOVEMENT</p> <p>puppetry scripted work MOVEMENT SPEECH</p>	<p>The student should:</p> <p>8. demonstrate appropriate rehearsal behaviours and routines.</p> <p>9. communicate a clear beginning, middle and end in spontaneous and planned scenes.</p> <p>10. utilize essential story elements in spontaneous and planned scenes.</p> <p>11. create a dramatic situation in response to varied stimuli, e.g., objects, pictures, music.</p> <p>12. make logical choices within the boundaries of situation and character.</p> <p>INTERMEDIATE</p> <p>13. recognize the techniques of offering, accepting, advancing and blocking.</p> <p>14. utilize varied stimuli for character development.</p>	<p><u>Improvisation: Learning Through Drama</u>, Ch. 19, "Heritage Drama", Ch. 8, "Small Group Improvisation".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 7, "Improvising in Drama", Ch. 15, "Situations for Drama".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 7, "Improvising in Drama", Ch. 15, "Situations for Drama".</p> <p><u>Improvisation: Learning Through Drama</u>, Any Chapter. <u>Creative Communication</u>, Ch. 22, "Instant Scenes".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 7, "Improvising in Drama".</p> <p>Glossary.</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 7, "Improvising in Drama". <u>Creative Communication</u>, Ch. 14, "Knock Knock", Ch. 15, "Foot Feature".</p>

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Possible forms/ DISCIPLINES to Approach These Skills	IMPROVISATION/ACTING SKILLS	Suggested Sources
<p>clowning dance drama scripted work MOVEMENT</p> <p>mime monologue MOVEMENT SPEECH</p> <p>role playing storytelling SPEECH THEATRE STUDIES</p> <p>planned improvisation readers' theatre radio plays SPEECH</p> <p>story theatre spontaneous improvisation MOVEMENT SPEECH</p> <p>scripted work readers' theatre planned improvisation MOVEMENT</p> <p>monologues readers' theatre SPEECH MOVEMENT</p> <p>radio plays spontaneous improvisation MOVEMENT SPEECH</p>	<p>The student should:</p> <p>15. utilize the body and body language to enhance characterization.</p> <p>16. demonstrate economy in movement and speech.</p> <p>17. select and utilize language appropriate to a character and situation.</p> <p>18. utilize voice to enhance a character.</p> <p>19. discover how feelings affect a character.</p> <p>20. enter and exit in character.</p> <p>21. sustain a character throughout an exercise or scene.</p> <p>22. create business appropriate to character and situation.</p>	<p><u>Improvisation: Learning Through Drama</u>, Ch. 3, "Growing Through Movement". <u>Basic Drama Projects</u>, Ch. 9, "Practicing Basic Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 5, "Dance Drama", Ch. 13, "From Ritual Into Drama".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 6, "Working in Role".</p> <p><u>Basic Drama Projects</u>, Ch. 15, "Interpreting the Character's Lines".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 6, "Working Role".</p> <p><u>Basic Drama Projects</u>, Ch. 9, "Practicing Basic Movement".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 8, "Small Group Improvisations", Ch. 14, "Building Belief in Drama".</p> <p><u>Basic Drama Projects</u>, Ch. 9, "Practicing Basic Movement".</p>

Possible forms/ DISCIPLINES to Approach These Skills	IMPROVISATION/ACTING SKILLS	Suggested Sources
<p>oral speech scripted work SPEECH THEATRE STUDIES</p> <p>scripted work film/video readers' theatre SPEECH</p> <p>oral speech audition pieces THEATRE STUDIES MOVEMENT</p>	<p>The student should:</p> <p>31. recite text from memory.</p> <p>32. rehearse, polish and present text.</p> <p>33. critique the work of self and others through observation of specific details.</p>	<p><u>Basic Drama Projects</u>, Ch. 16, "Memorizing".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 19, "Heritage Drama". <u>Basic Drama Projects</u>, Ch. 27, "Producing A Play".</p> <p><u>Basic Drama Projects</u>, Ch. 29, "Evaluating A Play".</p>

Possible forms/ DISCIPLINES to Approach These Skills	IMPROVISATION/ACTING SKILLS	Suggested Sources
<p>mime scripted scenes THEATRE STUDIES MOVEMENT</p> <p>group drama planned improvisation THEATRE STUDIES MOVEMENT</p> <p>planned improvisation scripted work SPEECH TECHNICAL THEATRE</p> <p>scripted work radio plays SPEECH TECHNICAL THEATRE</p> <p>story theatre spontaneous improvisation monologues SPEECH</p> <p>choric drama tableau TECHNICAL THEATRE MOVEMENT</p> <p>film/video collective MOVEMENT SPEECH</p> <p>scripted work readers' theatre THEATRE STUDIES SPEECH</p>	<p>The student should:</p> <p>23. understand character motivation.</p> <p>24. recognize that relationships exist between characters in given situations.</p> <p>25. understand focus and the processes of sharing, giving, taking and sharing focus.</p> <p>ADVANCED</p> <p>26. pick up cues effectively.</p> <p>27. identify and create a believable emotional build.</p> <p>28. use contrast such as dramatic elements (movement and stillness, light and dark, sound and silence) and groupings (solo and group) in scenes.</p> <p>29. utilize improvisational skills in the exploration of text.</p> <p>30. analyze text for meaning and character development.</p>	<p>Basic Drama Projects, Ch. 17, "Analyzing a Character". <u>Creative Communication</u>, Ch. 34, "Irresistible Forces".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 6, "Working Role". <u>Creative Communication</u>, Ch. 13, "Guess Who".</p> <p>Basic Drama Projects, Ch. 24, "Assuming the Director's Duties".</p> <p>Basic Drama Projects, Ch. 15, "Interpreting the Lines".</p> <p>Basic Drama Projects, Ch. 7, "Developing Emotional Response".</p> <p><u>Improvisation: Learning Through Drama</u>, Ch. 5, "Dance Drama", Ch. 12, "Solving Problems".</p> <p><u>Improvisation: Learning Through Drama</u>, Part C, "Finding the Drama". Part D, "Building & Sharing".</p> <p>Basic Drama Projects, Ch. 17, "Analyzing a Character". Ch. 29, "Evaluating a Play".</p>

IMPROVISATION/ACTING GLOSSARY

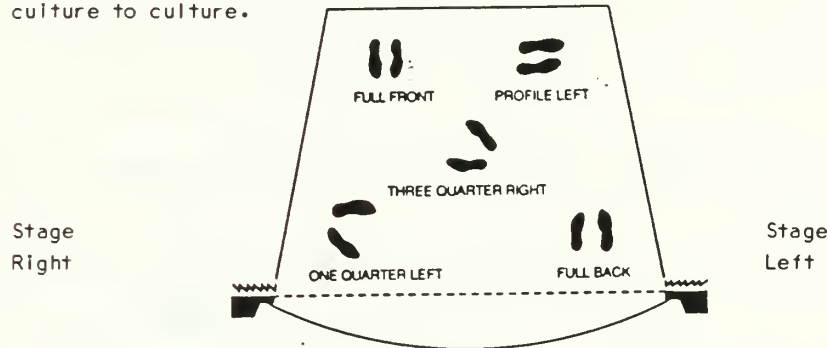
Accepting Yielding with favour, willingness or consent to an idea or premise offered by another performer.

Advancing Adding to an idea or premise offered by another performer, e.g., "Yes, and..." (a furthering of an offer), "Yes, but..." (a complication).

Blocking Preventing progress of the development of a scene by refusing to accept a partner's idea or premise.

Body Language Communication through gesture, body movement and posture; varies from culture to culture.

Body Positions



Business All visual activity not involving movement from one place to another, e.g., closing a book.

Characterization An actor's interpretation and portrayal of a role.

Cue A signal (dialogue, movement, sound, light, count) or means of indicating the exact time for an actor to speak a line or for an actor or crew member to execute an action.

Critique Evaluating or assessing the effectiveness of the work, and/or the appropriateness of the choices made by creator(s) or performer(s); constructive criticism.

Crosses Movement from one stage area to another, indicated by "X" (cross), e.g., XDR (cross down right).

Economy Doing the most with the least - a spareness or simplicity.

Emotional Build The process of a character increasing emotional tension leading to a climax.

Focus Where the attention of the audience is directed. Focus may be attained through location, body position, level, speech, movement, etc.

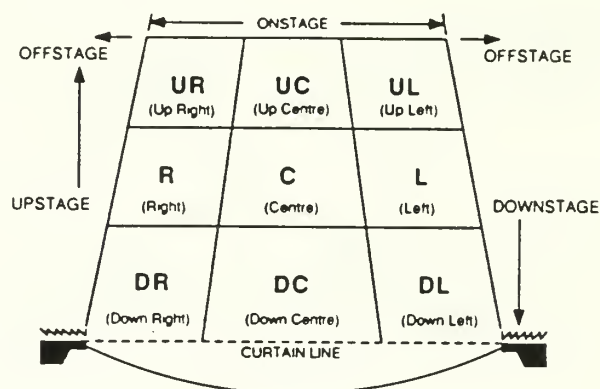
a. "Giving" focus - the process whereby one actor takes a less dominant position in order to give more emphasis to another actor.

b. "Taking" focus - the process of attracting the attention of the audience at the appropriate moment.

c. "Sharing" focus - the process whereby the attention is shared.

Motivation	Why a character speaks or behaves in a particular way.
Offering	Initiating an idea or premise.
Polish	To refine.
Rehearsal Behaviours	Procedures for planning, practising and polishing activities, assignments or projects which will be shared with others, e.g., wise use of time, run through complete scene before polishing sections, choose costumes and props after run through, no interruption of other groups, rehearsal takes place in a location where the teacher can easily supervise, tidy room after rehearsal, etc.

Stage Areas



Text	Written material.
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IMPROVISATION/ACTING EVALUATION

The student demonstrates the ability to:

Beginning Level

1. use warmup techniques for relaxing body and voice.
2. respond to directions (slide coaching) without breaking concentration.
3. be still.
4. create experiences through imaging, visualizing and fantasizing.
5. create and tell a story spontaneously.
6. understand and apply the essential elements of a story: character, setting, conflict, climax and plot.
7. use stage vocabulary: stage areas, body positions and crosses.
8. practise appropriate rehearsal behaviours and routines.
9. communicate a clear beginning, middle and end in spontaneous and planned scenes.
10. use essential story elements in spontaneous and planned scenes.
11. create a dramatic situation in response to varied stimuli.
12. make logical choices within the boundaries of situation and character.
13. recognize the techniques of offering, accepting, advancing and blocking.

Intermediate Level

14. use varied stimuli for character development.
15. use the body and body language to enhance characterization.
16. use economy in movement and speech.
17. select and utilize language appropriate to a given character and situation.
18. use voice variety to enhance a character.
19. discuss how feelings affect a character.
20. enter and exit in character.
21. sustain a character throughout an exercise or scene.
22. create business appropriate to character and situation.

23. explain character **motivation**.

24. recognize that relationships exist between characters in given situations.

25. explain **focus** and the processes of giving, taking and sharing **focus**.

Advanced Level

26. pick up **cues** effectively.

27. identify and create a believable **emotional build**.

28. use contrast in scenes.

29. use improvisational skills in the exploration of text.

30. analyze **text** for meaning and character development.

31. recite **text** from memory.

32. rehearse, polish and present a single **text**.

33. **critique** the work of self and others through observation of specific details.

IMPROVISATION/ACTING
EVALUATION SAMPLE CHART

The student demonstrates the ability to:							Comments
#5 create and tell a story spontaneously.							
#16 use economy in movement and speech.							
#30 analyze text for meaning and character development.							

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IMPROVISATION/ACTING
BIBLIOGRAPHY

Recommended Resources:

Booth, David W. and Lundy, Charles J. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace & Johanovich, 1985.

This very current book is an ideal student oriented improvisation resource. Theory is at a minimum; practical application (a wide variety of workshops, games and exercises) is at a maximum. The text begins with a fine orientation section called "Moving Into Drama." Subsequent sections deal with role, small and large group improvisation, problem solving, ritual, storytelling...and many others. The text concludes with focus on performance (preparatory chapters on theatre crafts and audience).

A minor irritation with this text is the lack of an index. A bonus is the stress, throughout, on the importance of keeping a drama journal; each chapter provides excellent focusing questions.

In short, Improvisation: Learning through Drama is exactly what its title indicates and is a superb text for finding, and exploring, beginnings in improvisation.

Tanner, Fran Averett. Basic Drama Projects, 4th ed. Caldwell: Clark Publishing Company, 1982.

A lesson plan style book that includes twenty-nine basic projects. Written clearly, the text covers topics including movement, acting, voice, and technical theatre. To assist the teacher, it also lists materials needed and evaluation techniques. Sketches are clear and detailed. Especially useful are the bibliography lists including books, films and cassettes. The major drawback to this book is that it lists American sources only. But the clear, concise writing and organization makes up for that. An excellent source, especially for new teachers who need organization and lesson plan ideas. Teachers are cautioned to use the Activity Sheets provided judiciously. The book should be used as a teacher resource, rather than a junior high student text.

Additional Resources:

See the Calgary Board of Education's Secondary Drama Annotated Bibliography for further resources. (Write Drama Department, 2519 Richmond Road S.W., Calgary, Alberta, T3E 4M2.)

THEATRE STUDIES

APR 21 1987

"Art grows in the soil of a specific society. It must in order to take root. With very few exceptions - and those soon forgotten - art is a mirror of its age revealing the prevailing attitudes, underlying assumptions and deep-seated beliefs of a particular group of people."¹

Definition: THEATRE STUDIES is the introductory exploration of selected elements of drama and theatre which foster an appreciation of theatre as an historical and cultural art form. Within this discipline the student will examine the following components: Performance Analysis, Theatre History, The Script.

Pre-requisite: ORIENTATION must precede work in THEATRE STUDIES.

Approach: THEATRE STUDIES can be taught as a separate unit of study or integrated, using any appropriate discipline, component, form, and/or activity.

This discipline has been divided into beginning, intermediate and advanced levels. This is not meant to correspond with grade levels, but is intended as a statement of sequence. Skills may be taught singly or in combination, as appropriate.

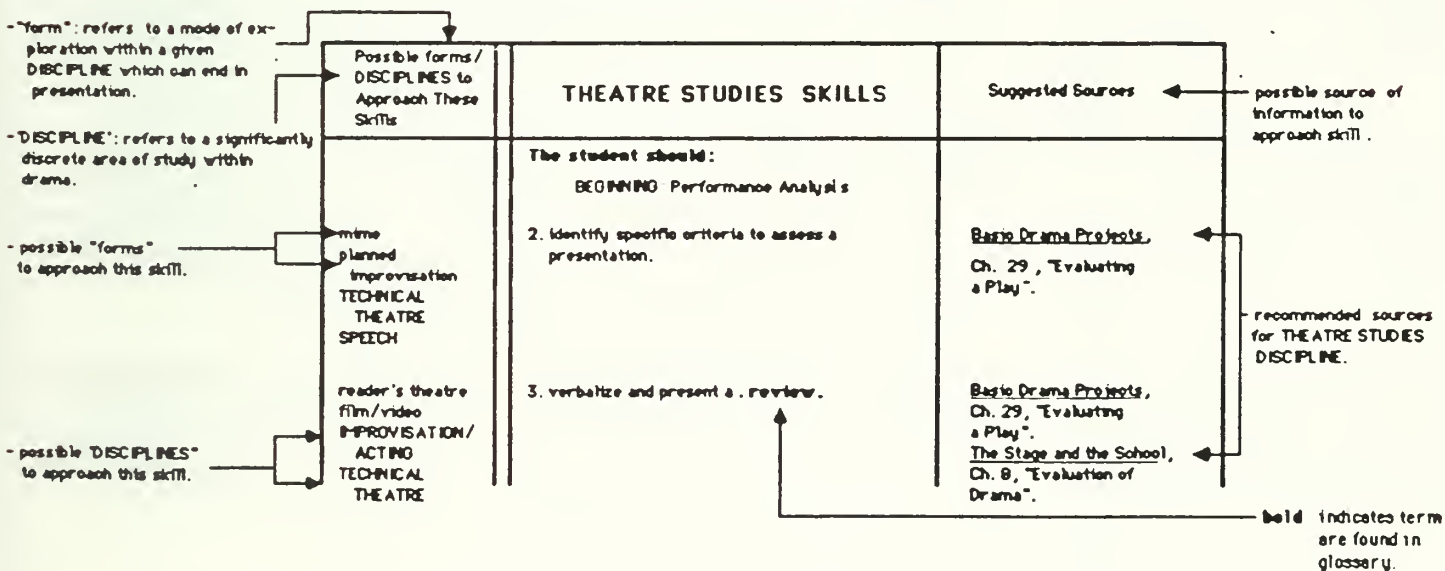
Required: By the end of the junior high drama program students should have covered all the beginning (performance analysis), intermediate (theatre history) and advanced (the script) skills in the THEATRE STUDIES discipline. (This assumes that the students have completed Grades 7, 8 and 9 Drama).

Elective: Non-required skills may be considered for elective studies, consistent with the Alberta Education policy regarding "elective" (see p.).

Teacher Resource Handbook: The companion Teacher Resource Handbook includes sample THEATRE STUDIES lesson plans.

Special Information: The recommended book, Basic Drama Projects, is intended as a source of information for the teacher, not a text for the student. Teachers should use Activity Sheets provided judiciously. N.B. Although the suggested sources for the Performance Analysis component deal with "Evaluating a Play", the students' work that will be analyzed could be exercises, activities or projects of any nature.

SKILLS FORMAT EXPLANATION



¹ Edwin Wilson. The Theater Experience, 3rd ed. (Toronto: McGraw-Hill Book Co., 1985), p.44.

Possible forms/ DISCIPLINES to Approach These Skills	THEATRE STUDIES	Suggested Sources
<p>tableau dance drama MOVEMENT IMPROVISATION/ACTING</p> <p>mime planned improvisation TECHNICAL THEATRE SPEECH</p> <p>readers' theatre film/video IMPROVISATION/ACTING TECHNICAL THEATRE</p> <p>storytelling dance drama SPEECH MOVEMENT</p> <p>planned improvisation storytelling IMPROVISATION/ACTING SPEECH</p> <p>scripted work set IMPROVISATION/ACTING SPEECH</p>	<p>The student should:</p> <p>BEGINNING - Performance Analysis</p> <ol style="list-style-type: none"> 1. understand that analysis of the work of self and others is necessary for improvement. 2. identify specific criteria to assess a presentation. 3. verbalize and write a review. <p>INTERMEDIATE - Theatre History</p> <ol style="list-style-type: none"> 4. recognize that drama exists in every culture. 5. recognize that "theatre is a mirror of society". 6. show awareness of selected periods and playwrights. 	<p><u>Basic Drama Projects</u>, Ch. 29, "Evaluating a Play".</p> <p><u>Basic Drama Projects</u>, Ch. 29, "Evaluating a Play".</p> <p><u>Basic Drama Projects</u>, Ch. 29, "Evaluating a Play". <u>The Stage and The School</u>, Ch. 8, "Evaluation of Drama".</p> <p><u>Basic Drama Projects</u>, Appendix A, "History of the Theatre". <u>The Stage and The School</u>, Ch. 9, "History of the Drama".</p> <p><u>Basic Drama Projects</u>, Appendix A, "History of the Theatre". <u>The Stage and The School</u>, Ch. 9, "History of the Drama".</p> <p><u>Basic Drama Projects</u>, Appendix A, "History of the Theatre". <u>The Stage and The School</u>, Ch. 9, "History of the Drama".</p>

Possible forms/ DISCIPLINES to Approach These Skills	THEATRE STUDIES	Suggested Sources
<p>story theatre radio plays monologues IMPROVISATION/ACTING</p> <p>scripted work collective IMPROVISATION/ACTING TECHNICAL THEATRE</p> <p>oral interpretation readers' theatre SPEECH IMPROVISATION/ACTING</p> <p>story theatre scripted work IMPROVISATION/ACTING SPEECH</p> <p>storytelling radio plays SPEECH IMPROVISATION/ACTING</p> <p>scripted work readers' theatre IMPROVISATION/ACTING SPEECH</p> <p>story theatre readers' theatre IMPROVISATION/ACTING SPEECH</p>	<p>The student should:</p> <p>ADVANCED - The Script</p> <p>7. define the elements of script: dialogue, directions, characters, setting.</p> <p>8. understand directions used in a script.</p> <p>9. read a script aloud.</p> <p>10. understand the concept dramatic convention.</p> <p>11. understand plot structure.</p> <p>12. analyze script to identify character, setting and plot.</p> <p>NON-REQUIRED</p> <p>13. adapt literature into script.</p>	<p>Glossary.</p> <p>Basic Drama Projects, Ch. 8, "Following Stage Directions".</p> <p>The Stage and the School, Ch. 1, "The Student of Drama".</p> <p>Glossary.</p> <p>The Stage and The School, Ch. 6, "The Structure of Drama".</p> <p>The Stage and The School, Ch. 6, "The Structure of Drama".</p> <p>Improvisation: Learning Through Drama, Ch. 16, "From Novel Into Drama", Ch. 17, "Beyond the Print".</p>

Possible forms/ DISCIPLINES to Approach These Skills	THEATRE STUDIES	Suggested Sources
<p>planned improvisation dance drama MOVEMENT IMPROVISATION/ACTING</p> <p>puppetry mime IMPROVISATION/ACTING MOVEMENT</p> <p>scripted work radio plays IMPROVISATION/ACTING SPEECH</p>	<p>The student should:</p> <p>14. Identify characteristics of comedy and tragedy.</p> <p>15. recognize characteristics of realistic and non-realistic styles.</p> <p>16. write an original script, e.g., monologue, scene, puppet play, collective.</p>	<p>The Stage and the School, Ch. 7, "Varieties of Drama". Basic Drama Projects, Ch. 19, "Playing Humorous Scenes". Ch. 20, "Playing Serious Scenes".</p> <p>The Stage and the School, Ch. 7, "Varieties of Drama". Basic Drama Projects, Ch. 18, "Creating a Character in a Play".</p> <p>Improvisation: Learning Through Drama, Ch. 19, "Heritage Drama".</p>

THEATRE STUDIES

GLOSSARY

Aside	Communication by a character to the audience rather than to the other characters.
Comedy	As compared with tragedy, comedy is a lighter form of drama primarily designed to amuse and which ends happily.
Character	The stage personality or role which the actor assumes.
Characterization	A representation of a character's qualities or peculiarities through dialogue, gesture, movement, costume and makeup.
Collective	A collective involves the development of a presentation which is originated, shaped and structured through group process.
Culture	A group of people with a shared background. (Note: The teacher should aim to address those cultures represented within the classroom/school.)
Dialogue	The words the actors speak.
Directions	Instructions given to the actor by the playwright, usually italicized or in brackets.
Dramatic Convention	Any accepted rule or principal of presentation which consciously takes advantage of the artificiality of the stage, e.g., aside, fourth wall, soliloquy.
Fourth Wall	An imaginary wall which separates actors and audience.
Monologue	A scripted piece written for presentation by one person.
Non-realistic	Plays in which there are characters, events and scenery that are exaggerated to the extent that they depart from real life, e.g., fantasy - where animals speak like people.
Plot	The storyline.
Plot Structure	The sequence of events in a play including the opening situation, initial incident, rising action, climax, falling action and end.
Realistic	Theatre that is concerned with portraying life as it is.
Review	Description and analysis of a presentation.
Script	The author's written manuscript containing the dialogue and directions, e.g., script for a stage play, readers' theatre, radio play, story theatre, puppet play, etc.
Setting	Indicates the time and place of action.
Soliloquy	A monologue usually revealing the actor's inner feelings and thoughts.

"Theatre is a Mirror
of Society"

A descriptive cliché which enables one to view drama/theatre in an historical context, in order to examine religious, societal, political influences. E.g., Canada - the play The New Canadian Kid, by Dennis Foon, examines racial prejudice within society.

Tragedy

A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces. Traditionally, the leading character is brought to catastrophe as a result of his own passion, limitation or "tragic flaw."

THEATRE STUDIES DISCIPLINE EVALUATION

The student demonstrates the ability to:

Beginning Level - Performance Analysis

1. discuss the need for analysis of the work of self and others.
2. identify specific criteria to assess a presentation.
3. discuss a performance and write a **review**.

Intermediate Level - Theatre History

4. recognize that drama exists in every **culture**.
5. articulate different ways in which plays reflect the period in which they were written.
6. discuss selected periods and playwrights.

Advanced Level - The Script

7. define the elements of **script** and provide examples of, **dialogue**, **directions**, **characters**, and **settings**.
8. recognize and use **directions**.
9. read **script** aloud and distinguish **dialogue** from extraneous information and **directions**.
10. discuss the concept **dramatic convention**.
11. discuss **plot structure**.
12. analyze a script to identify **character**, **setting** and **plot**.

Non-Required

13. adapt literature into a **script**.
14. identify characteristics of **comedy** and **tragedy**.
15. distinguish between **realistic** and **non-realistic** styles of drama.
16. create and write an original **script**.

THEATRE STUDIES EVALUATION SAMPLE CHART

The student demonstrates the ability to:								Comments
#8	recognize and use directions .							
#11	discuss plot structure .							
#12	analyze a script to identify character , setting and plot .							

THEATRE STUDIES BIBLIOGRAPHY

Recommended Resources:

Tanner, Fran Averett. Basic Drama Projects, 4th ed. Caldwell: Clark Publishing Co., 1982.

A lesson plan style book that includes twenty-nine basic projects. Written clearly, the text covers topics including movement, acting, voice, and technical theatre. To assist the teacher, it also lists materials needed and evaluation techniques. Sketches are clear and detailed. Especially useful are the bibliography lists including books, films and cassettes. The major drawback to this book is that it lists American sources only. But the clear, concise writing and organization makes up for that. An excellent source, especially for new teachers who need organization and lesson plan ideas. Teachers are cautioned to use the Activity Sheets provided judiciously. The book should be used as a teacher resource, rather than a junior high student text.

Ommanney, Katharine and Harry H. Schanker. The Stage and The School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

Although originally written fifty years ago, as a high school text this updated edition gives a very good overview of all the drama disciplines to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Some of the suggested scenes may be beyond the level of junior high students, but the majority of the exercises, information, and material is very suitable.

Additional Resources:

Booth, David W. and Charles J. Lundy. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace, & Johanolich, 1985.

See the Calgary Board of Education's Secondary Drama Annotated Bibliography for further resources. (Write Drama Department, 2519 Richmond Road S.W., Calgary, Alberta, T3E 4M2.)

APR 21 1987

TECHNICAL THEATRE DISCIPLINE

"Masks, costumes, lights, sound and scenery - these combine with the actions of the performers and the words of the script to create a special moment of theatre!"

Definition: TECHNICAL THEATRE is the appropriate selection, construction, and manipulation of those staging variables which visually and aurally support the performer and the needs of the production. Possible components of study include: lighting, sound, makeup, costume, set, properties, puppetry, mask, visual media, and management (stage/house/business).

Pre-requisite: ORIENTATION must precede work in TECHNICAL THEATRE.

Approach: TECHNICAL THEATRE can be taught as a separate unit of study or integrated, using any appropriate discipline, component, form, and/or activity.

This discipline has been divided into awareness, readiness and application skills. This is not meant to correspond to grade levels but is intended as a statement of sequence. Skills may be taught singly or in combination, as appropriate.

N.B. The TECHNICAL THEATRE chart represents an overall approach to this discipline. The focus is on the skill areas not on the components. The skills are arranged in a suggested sequence to illustrate a workable process. The components are not arranged in any specific order as the skills may be attained through any one or any number of the components. This allows for flexibility which accommodates possible limitations of budget, equipment, supplies, facilities or knowledge. If a skill area is not adequately covered by the component you choose, develop that skill area through another component.

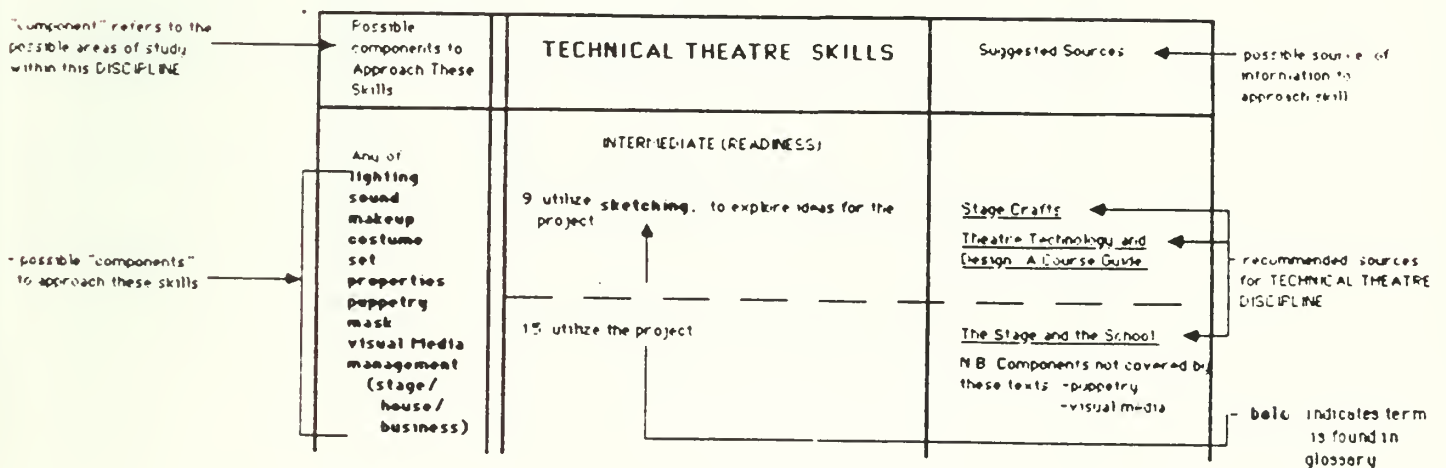
Required: By the end of the junior high drama program students should have covered all skills in TECHNICAL THEATRE through the study of at least one component at one level. This assumes that students have completed grades 7, 8 and 9 drama.

Elective: For direction on elective studies, see p. .

Teacher Resource Handbook: The companion Teacher Resource Handbook includes sample TECHNICAL THEATRE lesson plans using the makeup component.

Special Information: Safety is of utmost concern in TECHNICAL THEATRE because of the equipment, materials and procedures involved.

SKILLS FORMAT EXPLANATION



¹ Edwin Wilson, The Theatre Experience, 3rd ed. (Toronto: McGraw-Hill Book Co., 1985), p.1.

Possible Components to Approach These Skills	TECHNICAL THEATRE SKILLS	Suggested Sources
<p>Any of:</p> <p>lighting sound makeup costume set properties puppetry mask visual media management (stage/ house/business</p>	<p>The student should:</p> <p>AWARENESS</p> <ol style="list-style-type: none"> 1. recognize the basic terminology associated with the component being studied. 2. understand the basic functions of the component being studied. 3. show awareness of the importance of research. 4. show awareness of available resources pertaining to the component being studied, e.g., supplies, libraries, theatre companies. 5. understand the various conventions of the component being studied. <p>READINESS</p> <ol style="list-style-type: none"> 6. understand the importance of planning and organization. 7. select a project appropriate to the component being studied. 8. understand the use of colour, shape and texture to achieve a desired effect. 9. utilize sketching to explore ideas for the project. 10. understand and use appropriate methods and tools for designing the project, e.g., makeup charts, cue sheets, working drawings. 11. arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project. 	<p><u>Stage Crafts</u></p> <p><u>Theatre Technology and Design: A Course Guide</u></p> <p><u>The Stage and the School</u></p> <p>N.B. Components not covered by these texts:</p> <ul style="list-style-type: none"> - puppetry - visual media

Possible Components to Approach These Skills	TECHNICAL THEATRE SKILLS	Suggested Sources
<p>Any of:</p> <p>lighting sound makeup costume set properties puppetry mask visual media management (stage/ house/business)</p>	<p>The student should:</p> <p>APPLICATION</p> <ol style="list-style-type: none"> 12. understand and apply appropriate regulations, procedures, and precautions to ensure safe working conditions. 13. determine and acquire necessary supplies, or substitutes, to create or construct the planned project. 14. utilize appropriate tools and skills to assemble or construct the planned project. 15. use the project. 16. demonstrate the Integration of TECHNICAL THEATRE with other disciplines in order to enhance dramatic communication. 	<p><u>Stage Crafts</u></p> <p><u>Theatre Technology and Design: A Course Guide</u></p> <p><u>The Stage and the School</u></p> <p>N.B. Components not covered by these texts:</p> <ul style="list-style-type: none"> - puppetry - visual media

TECHNICAL THEATRE CHART

SKILLS			COMPONENTS										Management (Stage/ House/ Business)
			Lighting	Sound	Makeup	Costume	Set	Properties	Puppetry	Mask	Visual Media		
A W A R E N E S	Terminology	#1											
	Basic Functions	#2											
	Research	#3											
		#4											
	Conventions	#5											
R E A D I N G S	Planning & Organization	#6											
		#11											
	Selection	#7											
	Colour Shape Texture	#8											
	Sketching & Designing	#9											
		#10											
A P P L I C A T I O N	Safety	#12											
	Supplies	#13											
	Construction	#14											
	Use	#15											
	Integration	#16											

TECHNICAL THEATRE GLOSSARY

Basic Functions	Purposes of a component, e.g., makeup, or any aspect of that component, e.g., powder.
Colour	<ul style="list-style-type: none"> a. Traditional - Use of colour governed by historical or architectural precedent, e.g., in 1890 North American wedding dresses were brown. b. Symbolic - Use of colour to denote the character traits of the individual, as well as character relationships, e.g., villains wear black. c. Emotional - Use of colour to create mood, e.g., yellow suggests warmth, happiness, etc.
Construction	Using available resources to build, make or put together a project.
Conventions	Generally accepted rules and procedures in a given component.
Costume	The stage apparel worn by performers often selected in terms of authenticity, character emphasis and staging conventions.
Designing	Planning for a desired effect.
Dramatic Communication	Communication through dramatic disciplines, components, forms or activities.
Integration	The use of TECHNICAL THEATRE as an integral part of other disciplines.
Lighting	The use of equipment to provide visibility, establish emphasis, create mood and define time and place.
Makeup	The changing in appearance of a performer's face (or other exposed body surfaces) through the use of cosmetics, hairpieces and prosthetics. Makeup is applied to emphasize character, to compensate for the exaggerating effect of stage lighting and distance, and for special effects.
Management	<p>The organization of resources, including personnel, in the preparation and operation of a performance.</p> <p>Stage Management - The organization and operation of the performers and crews during pre-production, production and post production.</p> <p>House Management - The organization and operation of the front of house during the running of a show.</p> <p>Business Management - The organization and operation of the financial and promotional aspects of a presentation.</p>
Mask	Use of a means, often a covering, to modify physical and emotional qualities.

Planning and Organization	Arranging and sequencing time, ideas, information, materials and personnel for the achievement of a project.
Properties	Any moveable objects used on stage, except scenery and costumes. Selection takes into account authenticity, practicality and safety.
Puppetry	An art in which an inanimate object is given the appearance of life through manipulation.
Research	Locating and investigating appropriate information and materials.
Safety	Rules, regulations and procedures to ensure safe working conditions.
Selection	The making of an appropriate choice.
Set	The appropriate arrangement of scenery and properties to represent time and place, enhance theme and mood, and suggest character.
Shape	The outward form of an object defined by outline. The following lines may suggest: <ul style="list-style-type: none"> a. Horizontal - stability, heaviness, relaxation, etc. b. Perpendicular - grandeur, dignity, impressiveness, spiritual, etc. c. Diagonal - unreal, artificial, arresting, bizarre, etc. d. Straight - strength, sternness, formality, severity, simplicity, etc. e. Curved - naturalness, intimacy, warmth, gracefulness, flexibility, etc. f. Broken: - informality, disorderliness, independence, anxiety, etc.
Sketching	A rough drawing used to represent a design idea.
Sound	The creation and control of the auditory aspect of dramatic communication involving voice amplification, sound effects and music.
Supplies	Materials and equipment necessary to create or construct a given project.
Terminology	Definitions of basic terms in a TECHNICAL THEATRE component as appropriate to classroom work.
Texture	The surface of a material. Rough texture may suggest: naturalness, warmth, approachability, harshness, etc. Smooth texture may suggest: softness, artificiality, coldness, control, distance, etc.
Use	Utilization, application, manipulation of the project.
Visual Media	The presentation of a dramatic form through the use of visual technology; the use of this technology to enhance performance.

TECHNICAL THEATRE EVALUATION

The student demonstrates the ability to:

Awareness

1. recognize the basic **terminology** associated with the component being studied.
2. discuss the **basic functions** of the component being studied.
3. discuss the importance of **research**.
4. identify available resources pertaining to the component being studied.
5. discuss the various **conventions** of the component being studied.

Readiness

6. discuss the importance of **planning and organization**.
7. select a project appropriate to the component being studied.
8. understand the use of **colour, shape and texture** to achieve a desired effect.
9. utilize **sketching** to explore initial ideas for the project.
10. use appropriate methods and tools for **designing** the project.
11. arrange and sequence time, ideas, information, materials and/or personnel for achievement of the project.

Application

12. discuss and apply appropriate regulations, procedures and precautions to ensure safe working conditions.
13. determine and acquire necessary supplies or substitutes, to construct the planned project.
14. use appropriate tools and skills to assemble or construct the planned project.
15. use the project.
16. **Integrate** TECHNICAL THEATRE with other disciplines in order to enhance **dramatic communication**.

TECHNICAL THEATRE BIBLIOGRAPHY

Recommended Resources:

Hoggett, Chris. Stage Crafts. New York: St. Martin's Press, Inc. 1975.

This book provides information on methods of design, construction and decoration for the stage. It is also intended as a source book in various techniques of painting, printing and modelling suitable for classroom instruction or theatre. The book is written at the junior high level for both teachers and students.

The purpose throughout is to provide a practical visual approach - all constructional methods clearly seen with a minimum of text.

The layout of the book is straightforward. Divided into eleven sections, it starts literally from the ground level and develops gradually towards the final visual appearance of a production.

The sections:

1. using an empty space, the construction of stage and superstructures, masking of the front, sides and back with stage curtains;
2. basic building units for independent stages, making rostras, steps, staircases and mobile units;
3. building the 'walls' of the stage; flats, their types and construction;
4. planning and design: the use of all the materials shown in sections 1-3, methods of planning, drawing, models and types of setting - ten examples;
5. decorating the set: painting of flats and cloths; printing and painting techniques;
6. furnishing the set: the design and manufacture of all 'properties' other than furniture;
7. lighting the set: types of lamp, equipment, arrangement of lights, lighting rehearsals;
8. arms and armour, dressing characters;
9. costume accessories;
10. the final touches: make-up of characters;
11. glossary, index, list of suppliers, tools, materials, books, etc.

Potts, N.B. [editor]. Theatre Technology and Design: A Course Guide. Cincinnati: International Thesplan Society, 1984.

This book, designed as a course guide for teachers, is divided into chapters on theatre spaces, scenery, properties, light, sound costumes, make-up and safety. Each section begins with an essay which explains the basic concepts of the component. The essay is followed by a series of exercises, activities and projects, broken into three levels. The activities are written to include:

1. objectives
2. activities
3. method and evaluation

The essays are well written but there are few drawings, so are sometimes difficult to follow. The theatre safety section is excellent--supplies not only safety rules, but reasons for rules.

Ormanney, Katharine and Harry H. Schanker. The Stage and the School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

Although originally written fifty years ago, as a high school text this updated edition gives a very good overview of all the drama disciplines to be addressed at the junior high level. The book includes chapters on: The Student of Drama, Improvisation, Mime, Voice and Diction, Acting, The Structure of Drama, Varieties of Drama, Evaluation of Drama, History of the Drama, Fundamentals of Play Production, Stage Settings, Stage Lighting, Costuming, Makeup, The Musical Play and a Treasury of Scenes and Monologues. Although some of the suggested scenes may be beyond the level of junior high students, the majority of the exercises, information, and material is suitable.

Visit to a Theatre (film). Gilbert Althschull Production, 1979.

This film provides a good overview of the various jobs of people involved in a theatrical production. Touching on technical theatre, design and directing, it serves as a good junior high introduction to "behind the scenes".

Additional Resources:

See the Calgary Board of Education's Secondary Drama Annotated Bibliography for further resources. (Write Drama Department, 2519 Richmond Road S.W., Calgary, Alberta T3E 4M2.)

EVALUATION

Evaluation in Drama has often been regarded as a difficult task for several reasons:

1. Drama addresses the cognitive, affective and psychomotor domains;
2. Learning is both immediate and long-range in effect;
3. Many of the activities must be assessed while they are in progress;
4. The processes involved are often internal and personal as well as external and public or group-oriented.

This curriculum addresses the difficulty of evaluation as skills have been written in terms of concrete, observable behaviours, which can be evaluated. Each discipline contains within it an evaluation section.

Basically, there are two types of evaluation, formative and summative. Formative evaluation is generally less formal and concerned with progress checks with a view to improving. Summative evaluation is final. It is the mark or report that measures the degree of success or failure.

Evaluation is most accurate when it is continuous and when it employs as many different methods as possible. Observation, check lists, journals, reports, projects, tests, conferences, video and sound tapes, anecdotal records, and rating scales are some of the methods available. In addition to a teacher's evaluation of students, one might also consider students' evaluation of selves and others. More specific examples of evaluation instruments appear in the companion Teacher Resource Book.

The purpose of evaluation of students is both to inform the students and parents of progress, as well as to allow the teacher to gauge the success with which the skills are learned and the program delivered. This provides motivation for both student and teacher improvement.

Teachers need to evaluate their programs to ensure that they fulfill the requirements of the curriculum and meet the needs of the students. In addition, program evaluation can provide administrators with insight into how the goals and objectives of the program support those of the school, and facilitate planning and budgeting in order to meet the requirements of the program.

SUGGESTIONS FOR METHODS OF EVALUATION

Teachers may keep charts, check lists and brief notes about students' work habits, attitudes, understanding, contribution to discussions and group work, relationships with others and so on. Such observational notes are of value when reporting to students and parents whether by grade (numerical or letter) and/or anecdotal report.

Evaluation must be objective to permit decision making. Even something as apparently nebulous as assessing a student's personal and interpersonal development in class can be made more objective by assessing observable behaviours, i.e., behaviours that we can see. The following is a partial list of such behaviours taken from the Orientation Evaluation section:

The student demonstrates the ability to:

- take calculated and reasonable risks.
- share ideas confidently with others.
- focus concentration on one task at a time.
- listen effectively.
- generate imaginative and creative solutions to problems.
- meet deadlines and follow through on individual and group commitments.
- demonstrate trust by becoming comfortable, physically and emotionally, with others.
- work cooperatively and productively with all members of the class in pairs, small groups and large groups.
- positively support the work of others.
- offer and accept constructive criticism given specific guidelines, with a desire to improve.

These behaviours can be ranked according to several scales:

Rating Scale:

Poor	Fair	Good	Very Good	Superior
1	2	3	4	5

Frequency Scale:

Always	Frequently	Sometimes	Seldom	Never
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Agreement Scale:

Strongly Disagree	Disagree	No Opinion Indifferent	Agree	Strongly Agree
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Statements might also be phrased from the student's point of view for self-evaluation:

I positively support the work of others.

STUDENT EVALUATION OF SELF AND OTHERS

Student Journal

Gaining practice in observation and reflection is important in order for students to be able to evaluate their own work and that of their peers. A student journal is a useful means of student self-evaluation. One format that may be used is the division of the journal into columns such as Activity, Objective, and Reaction. In the Activity section, the student describes the activity which has been done. In the Objective column, the reason for doing the activity is described, and finally the Reaction column provides an opportunity for the student to reflect upon the work being done, and to express his/her own reactions to the activity.

STUDENT JOURNAL

Name _____

ACTIVITY	OBJECTIVE	REACTION
Date _____		
Date _____		

One might also consider distributing a list of observable behaviours to students before any section of work begins so the students are aware of how they are to be evaluated. Again, the behaviours might be stated from the students' point of view for self-evaluation. Students might also use such a list of behaviours in order to become involved in evaluating one another.

Students may also engage in self-evaluation when they and the teacher both evaluate a project. At the beginning of a project, a card is given to each student. The teacher has a matching card. For example:

	THIS MIME PROJECT INDICATES THAT _____	(Name)
MOVEMENT Skill #13	1. controls focus and energy in movement and gesture	1 2 3 4 5
MOVEMENT Skill #15	2. displays balance and coordination	1 2 3 4 5
IMPROVISATION/ACTING Skill #5	3. understands and applies the essential elements of a story: character, setting, conflict, climax and plot	1 2 3 4 5
IMPROVISATION/ACTING Skill #12	4. makes logical choices within the boundaries of situation and character	1 2 3 4 5
TECHNICAL THEATRE Skill #16	5. utilizes technical theatre to enhance dramatic communication	1 2 3 4 5

At the end of the project, the teacher and students fill in the cards and their evaluations are compared. Where discrepancies appear, a conference is held.

TEACHER EVALUATION OF STUDENTS

A marking guide may be drawn up for any project or unit, perhaps in consultation with the students. For example, the marking guide for a unit in SPEECH might be similar to the following:

	The student demonstrates the ability to:
<u>10</u>	1. speak spontaneously
<u>10</u>	2. use vocal relaxation and warm-up techniques
<u>10</u>	3. use effective breathing techniques
<u>10</u>	4. create vocal sound effects
<u>10</u>	5. understand volume, articulation, projection, rate, pause, phrasing, pitch and intonation
<u>10</u>	6. use pitch to affect quality of voice production
<u>10</u>	7. use voice to communicate mood and emotion

Below is a list of other possible methods and means for evaluation:

interviews	narrative	prompt books	sound plans
log books	descriptions	production books	seminars
portfolio	demonstrations	reviews/critiques	performances
written questions and answers	oral explanations	contracts	exhibitions
photographs	stage models	lighting plans	surveys
	sketch books		

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LEARNING RESOURCES

LEARNING RESOURCES

Learning resources fall into three categories; BASIC, RECOMMENDED and SUPPLEMENTARY.

In terms of provincial policy, learning resources are those print, nonprint, and electronic software materials used by teachers or students to facilitate teaching and learning.

BASIC learning resources are those resources approved by Alberta Education as the most appropriate for meeting the majority of goals and objectives of the course, or substantial components of the course, as outlined in the provincial program of studies. Basic resources are considered materials which all student, should have. Junior High Drama requires no student texts and therefore no basic resources are listed.

RECOMMENDED learning resources are those resources approved by Alberta Education because they make an important contribution to the attainment of one or more of the major goals of the course as outlined in the provincial program of studies. Each discipline has one or more recommended resources, for teacher reference, which contains information to assist in teaching the majority of required skills.

SUPPLEMENTARY learning resources are those resources approved by Alberta Education because they support the course as outlined in the provincial program of studies, by enriching or reinforcing the learning experience. The complete list of Supplementary Resources is too extensive to go through the Alberta Education approval process and therefore does not appear in the Curriculum Guide. However, the Calgary Board of Education is continually revising the Secondary Drama Annotated Bibliography which lists these resources.

ADDITIONAL RESOURCES are those resources not falling into the above categories, yet referred to as sources for discipline skills.

The Secondary Drama Annotated Bibliography is a comprehensive, annotated listing of useful books, periodicals, films, kits, software, etc., appropriate to the teaching of junior and senior high school drama. This document has been approved as a recommended learning resource; contact the Drama Team, 2519 Richmond Road S.W., Calgary, Alberta T3E 4M2 (294-8671 or 294-8211).

RECOMMENDED RESOURCES

ORIENTATION

Booth, David W. and Charles J. Lundy. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace & Johanovich, 1985.

MOVEMENT

Booth, David W. and Charles J. Lundy. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace & Johanovich, 1985.

Ommanney, Katharine and Harry H. Schanker. The Stage and the School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

Film - "Mime over Matter". Kratky Film Studios, 1970.

SPEECH

Tanner, Fran Averette. Creative Communication: Projects in Acting, Speaking and Oral Reading. 3rd ed. Caldwell, Id.: Clark Publishing Co., 1985.

IMPROVISATION/ACTING

Booth, David W. and Charles J. Lundy. Improvisation: Learning Through Drama. Don Mills: Harcourt, Brace & Johanovich, 1985.

Tanner, Fran Averett. Basic Drama Projects, 4th ed. Caldwell: Clark Publishing Company, 1982.

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Tanner, Fran Averett. Basic Drama Projects. 4th ed. Caldwell: Clark Publishing Co., 1982.

Ommanney, Katharine and Harry H. Schanker. The Stage and the School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

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Hoggett, Chris. Stage Crafts. New York: St. Martin's Press, Inc. 1975.

Potts, N.B. (editor). Theatre Technology and Design: A Course Guide. Cincinnati: International Thespian Society, 1984.

Ommanney, Katharine and Harry H. Schanker. The Stage and the School, 5th ed. Toronto: McGraw-Hill, Inc., 1982.

Film - "Visit to the Theatre". Gilbert Althuschull Productions, 1979.

TEACHER RESOURCE HANDBOOK

The Teacher Resource Handbook, complementary to this guide, is a valuable aid in the delivery of a successful drama program. It contains the following sections:

- I. Sample Programs
- II. Indicators of an Effective Program
- III. Elements of a Lesson Plan
- IV. Sample Lesson Plans
- V. Evaluation Strategies
- VI. Safety
- VII. Facilities and Equipment
- VIII. Program Building
- IX. Extra Curricular Programs
- X. Copyright and Censorship
- XI. Resources
- XII. Careers

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